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LANGUAGE SERIES.

English



Grammar

BY

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Public Instruction, Baltimore, Md.



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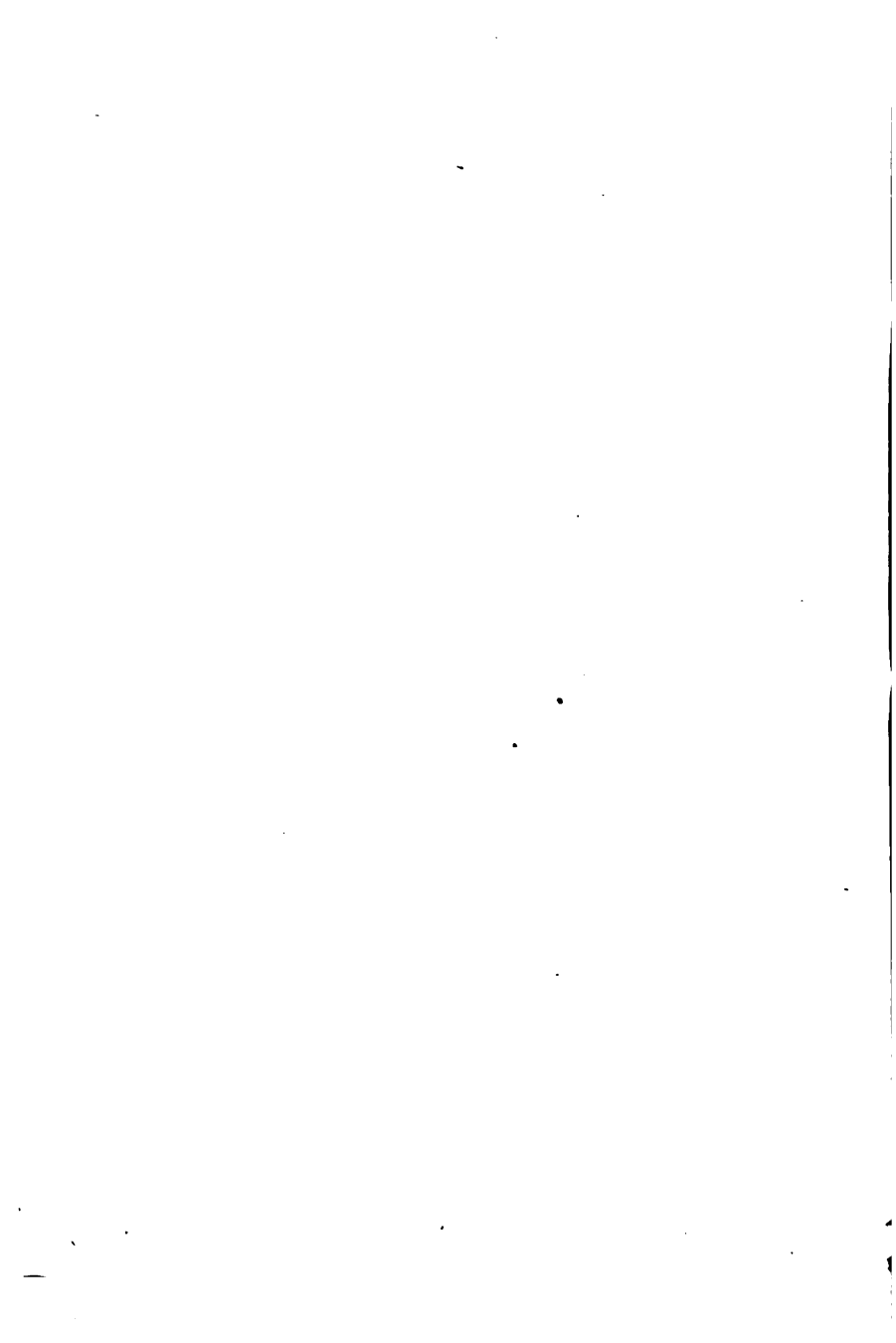


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A  
GRAMMAR  
OF THE  
ENGLISH LANGUAGE.

BY  
HENRY E. SHEPHERD, M.A.,  
PRESIDENT OF THE COLLEGE OF CHARLESTON, S. C., LATE SUPERINTENDENT OF PUBLIC  
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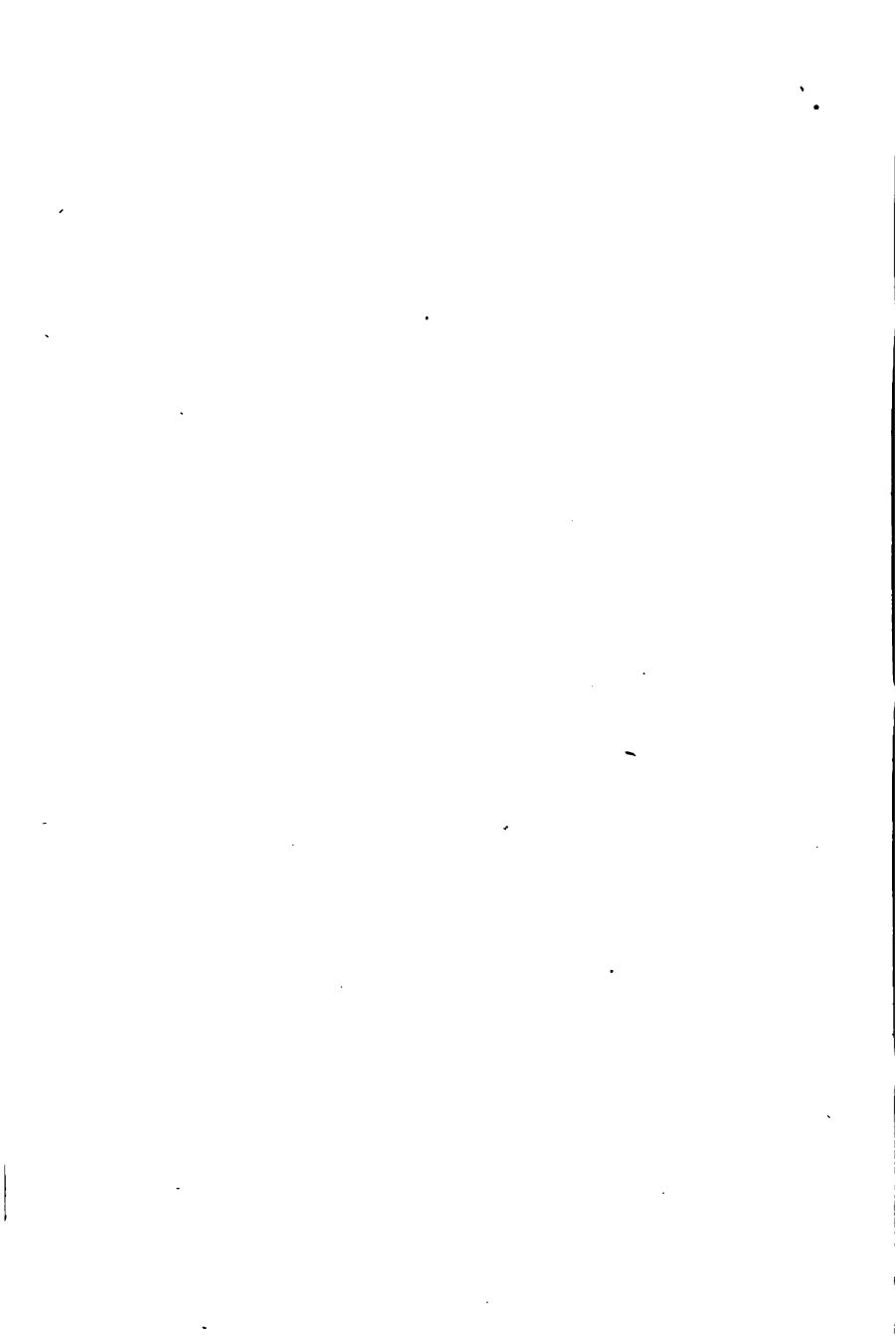
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**A GRAMMAR**  
**OF THE**  
**ENGLISH LANGUAGE.**



## PREFACE.

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THE present work is designed to succeed, in the regular order of instruction, Shepherd's Elementary Grammar of the English Language, the same general plan being adhered to in each. No pains have been spared to exclude all irrelevant material, to render definitions clear, concise, and accurate, and especially to admit only examples of pure English into the models and illustrations. Some of the general principles of comparative and historical grammar have been introduced, so that advanced pupils may at least begin the process of tracing the growth and development of the language, its changes of construction, the decay of old forms, the rise of modern idioms. The exercises in "False Syntax" have been designedly limited to a few under each rule, and to such only as represent clear and palpable violations of English usage. Many of the examples inserted in most grammars, to be corrected as "False Syntax," are in perfect accord with the usage of classic authors,—the aim of the grammarian in such cases being rather to establish a subjective standard of excellence than to acknowledge the authority of reputable writers,—the sole criterion of linguistic propriety. It is the hope of the author that the careful study



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of the work may at least serve to introduce the diligent student to such elaborate and comprehensive treatises as those of Koch and Matzner, thus creating a genuine love for the scientific pursuit of his native English. With this brief explanation of the scope and intention of the book, it is submitted to the candid scrutiny of teachers, whose judgment and whose suggestions are respectfully solicited by

THE AUTHOR.

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A  
GRAMMAR  
OF THE  
ENGLISH LANGUAGE.

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THE four parts of Grammar are :

**Orthography**, which treats of the nature of letters, and of their combinations into words.

**Etymology**, which traces the origin and the history of words.

**Syntax**, which treats of the formation of sentences.

**Prosody**, which explains the laws of verse.

Of these, **Etymology**, or the study of single words, and **Syntax**, the study of the formation of sentences by the combination of words, are the most important, and to their consideration this grammar will be principally devoted. The two are so closely related, that it is almost impossible to undertake the one without involving the other.

**Language** has no proper existence except in the sentence ; as a general rule, the significance of words is determined by their context. Strictly speaking, we begin the practical application of syntax as soon as we begin to employ language as a medium for the expression of thought.

## ORTHOGRAPHY.

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**Orthography** treats of the nature of letters, and of their combinations into words.

The two classes of letters are **Vowels** and **Consonants**.

The **Vowel** is a pure, simple sound, as, *a, e, i, o, u*.

The **Vowels** constitute the musical element in language. They have their own tone or voice, the word *vowel* being a modification of *vocal*, *voiced*.

The **Consonant** cannot produce a pure sound except it runs into the sound of a vowel; hence its name *consonant*, *sounding with* (*consonans*). Such letters as *b, d, g, p, k, t*, are consonants. It will be noticed that each of these letters runs into a vowel sound. Thus, *k* has the sound of *ka*, *t* of *te*, *b*, *be*, etc. The attempt to pronounce them without the aid of the vowel results in a mere obstruction or suppression of the sound.

The sound that is produced by the organs of speech when they are passing from the position required for the pronunciation of one vowel into the position required for the pronunciation of another is called a **Diphthong**, as *ai* in *aisle*, *oi* in *oil*, *ou* in *round*. The **Diphthong** is a kind of intermediate sound, and corresponds very closely to the slur in vocal music.

**Note.**—The rules of spelling are best learned from practical application and experience.

# ETYMOLOGY.



**Etymology** traces the origin and the history of words.

Etymology literally signifies the *true* or *real* word.

**Words** are classified as parts of speech.

These are: The **Noun**, or name; as, *house*, *Themistocles*, *Sparta*.

The **Pronoun**, which points out the noun, but does not attribute any quality to it; as, *I*, *he*, *they*.

The **Article**, or limiting word; as, *the*, *an*, or *a*.

The **Adjective**, which attributes a quality to the noun, or sets a limit; as, *just*, *lovely*, *six*, *ten*.

The **Verb**, or word that asserts; as, *I am*, *we speak*, *they come*.

The **Adverb**, or word that denotes circumstances of *place*, *time*, *degree*, or *manner*; as, *here*, *now*, *much*, *wisely*.

The **Preposition**, which shows relation; as, *from*, *of*, *upon*; and is a variety of the adverb.

The **Conjunction**, or connecting word; as, *and*, *though*, *but*.

The **Interjection**, or symbol of emotion; as, *alas*, *huzzah*.

The **Interjection** represents the beginning of language, and is not, in strict propriety, a part of speech.

The definition of **Pronoun** given in the text, is substantially the same as that propounded in Gildersleeve's Latin Grammar. It is the most concise, as well as the most accurate and comprehensive, that I know.



### Exercises in Parsing.

Require the class to point out the **parts of speech** in the following sentences, in accordance with the definitions above :

He giveth sleep to those he loves. Truth, crushed to earth, shall rise again. The eternal years of God are hers. William, Duke of Normandy, invaded England in 1066. After the battle of Hastings, William became King of England. The old Abbey of Westminster was built by Edward the Confessor, who was buried within its walls. The present Abbey was principally erected by Henry III. The building of this grand old Abbey is about the only claim that Henry has to our gratitude or our admiration. There sleep, side by side, the two sisters, Mary and Elizabeth, separated in life, but united in death. Near by is the tomb of Addison, the pure moralist and graceful essayist. The last years of Milton were passed in obscurity and neglect, in poverty, loneliness, and blindness. The present Cathedral of St. Paul's was commenced by Sir Christopher Wren, during the reign of Charles II. When I read the epitaph upon the tomb of Lord Cornwallis, in St. Paul's Cathedral, I noticed that it did not contain a single allusion to the siege of Yorktown. Rouen is associated with the memory of Joan of Arc, who was burned there in 1431. Dieppe is one of the finest watering-places in France. When the steamer sailed from Dover, the English channel was as calm as a summer lake, not a ripple, not a white-cap, to be seen.

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### NOUNS.

The two classes of nouns are :

The **Proper Noun**, which gives a distinctive name; as, *Cæsar*, *Athens*, *Hampden*.

The **Common Noun**, which designates one of a class or genus; as, *man*, *horse*, *town*.

The **proper noun**, as its etymology implies, is an individual name, belonging specifically to an object, and imparting to it a distinctive character. The common noun or common name is generic in its application, having no distinctive or individual significance.

When two nouns or more are combined to form the designation of one individual, the combined word is called a **Complex Proper Noun**; as, *Sir Roundell Palmer, Duke of Devonshire, Sir Garnet Wolesley.*

When two words are blended into one, and are used as the designation of one object or individual, the combined word is called a **Compound Noun**; as, *merchant-man, gun-stock, causeway, brimstone, hanger-on, spendthrift, handful.*

The difference between the **complex** and the **compound** noun consists largely in the kind of union that takes place between their parts. In compound nouns the blending of elements is thorough, the parts sometimes fusing so completely as to efface the consciousness of their separate meaning; for example, *causeway*, which would at first sight suggest a mistaken etymology.

A **Collective Noun** conceives of a mass or aggregation as *one*, or it resolves it into its individual parts; as, *the public was combined to a man against his encroachments; the public have been demoralized by a series of political abuses.*

An **Abstract Noun** conceives of quality as separated or *abstracted* from an object; as, *excellence, truth, majesty.* The abstract noun may be illustrated by a comparison of abstract numbers in arithmetic. As soon as the quality is conceived of as existing in an object, the noun becomes concrete.

A **Participial Noun** is so called because it has assumed the form of the imperfect participle, from which it must be distinguished in meaning and in use; as, *pursuing, rowing,* etc. In the older stages of English, the imperfect participle and the participial noun were distinct in form as well as in use—the participle ending in *inde, ande*, the participial noun in *ung.* They have acquired the same form by assimilation.

Point out the various kinds of **nouns** in these sentences, in accordance with the definitions above :

A steam-packet runs daily from Dover to Calais. Justice may be delayed, but it will finally triumph. Getting and forgetting were two of his principal faults. Sir John Moore is the subject of a famous poem, which is familiar to every school-boy. The author of this poem was the Rev. Charles Wolfe. We watched her breathing through the night, her breathing soft and low. Sir Ralph the Rover is celebrated in one of Southey's ballads. William E. Gladstone is Prime Minister of England. Yachting and chopping wood, as well as reading Homer, are among Mr. Gladstone's principal recreations. Magnanimity and generosity are exalted traits. Toiling, rejoicing, sorrowing, onward through life he goes ; each morning sees some task begun, each evening sees its close. Many of the Roman road-beds still remain in England. Watling Street, in London, was once a Roman road. In the days of the Norsemen, Paris was the scene of many famous sieges. Writing Robinson Crusoe has given Daniel Defoe a lasting place in our literature. The hideous clanging of armor was heard from early morn till dewy eve. Railroad combinations are constantly growing more powerful in the United States.

### Properties of Nouns.

The properties or attributes of nouns are :

**Number**, signifying how many ; **Person**, indicating what individual or object is meant ; **Gender**, marking the sex ; **Case**, denoting the various relations that a word sustains to other words.

### NUMBER.

The **Singular Number** shows that but one is meant ; as, *soldier, ball, bird.*

The **Plural Number** shows that more than one is meant ; as, *soldiers, balls, birds.*

### Rules for the Formation of the Plural of Nouns.

As a general rule, the **plural** is formed by suffixing *s* to the singular ; as, *ray, rays ; tree, trees ; house, houses.* This gen-

eral rule has many exceptions, but it applies to such nouns as end in *o*, *u*, or *y*, with a vowel immediately preceding; as, *lay*, *lays*; *day*, *days*; *folio*, *folios*; *nuncio*, *nuncios*; *purlieu*, *purlieus*.

**Nouns** which end in the softened sound of *ch* (as, *church*, *lurch*), or in *s*, *ss*, *sh*, *x*, *z*, assume the ending *es* to form the plural; as, *watch*, *watches*; *latch*, *latches*; *fox*, *foxes*; *fish*, *fishes*; *glass*, *glasses*; *mass*, *masses*; *genius*, *geniuses* (men of distinguished intellect); *isthmus*, *isthmuses*. Among words ending in *th*, *cloth* has the plural in *s* and in *es*, but with different meanings; as, *cloth*, *cloths*, *clothes*.

Among nouns in *s*, *ss*, *x*, *ch*, *sh*, those ending in *s* are principally of foreign origin, and partly retain their foreign plurals.

In words ending in *f*, of native origin, preceded by a long vowel sound, except *oo*, and in words ending in *lf*, the *f* is converted into its kindred letter, *v*, and the plural is formed by the addition of *es*; as, *leaf*, *leaves*; *sheaf*, *sheaves*; *shelf*, *shelves*.

Under this rule also falls *beef*, *beeves*, which is of French origin.

To this general rule, the great diversity of English usage will furnish exceptions; thus we have both *elfs* and *elves*, *shelfs* and *shelves*.

Words derived from the French language, and ending in *f*, generally form their plural according to the regular rule; as, *fief*, *fiefs*; *brief*, *briefs*; *mischief*, *mischiefs*; *relief*, *reliefs*.

Words ending in *oof*, *ff*, and *rf*, whether of native or of foreign origin, generally form the plural by the addition of *s*; as, *proof*, *proofs*; *roof*, *roofs*; *skiff*, *skiffs*; *scarf*, *scarfs*. *Wharf* has both forms of the plural—*wharfs* and *wharves*.

**Nouns** ending in *y*, with a consonant immediately preceding the *y*, form the plural by changing *y* into *i*, and suffixing *es*; as, *spy, spies*; *story, stories*; *city, cities*; *outcry, outcries*.

If the *y* is immediately preceded by a vowel, the plural is formed by the simple addition of *s*; the words undergoing no change of form; as, *boy, boys*; *key, keys*.

Words ending in *o*, generally words of foreign origin, form their plurals for the most part by the addition of *es*, where the *e* simply indicates the lengthening of the sound of the *o*; as, *negro, negroes*; *potato, potatoes*; *buffalo, buffaloes*.

If, however, the *o* is preceded by short *i*, the plural is formed in *s*; as, *folio, folios*; *nuncio, nuncios*.

In a number of these words English usage is not invariable. Thus, we find both *mosquitos* and *mosquitoes*.

When **Proper Nouns** assume the plural, they follow the general rules applying to common nouns; as, the *Stuarts*, the *Joneses*, the *Miltons*, etc.

As a rule, all the **parts of speech**, when used with the force of **nouns**, follow the principles explained in this section when they are used in the plural; as, the *ifs* and the *buts*, the *yeas* and the *nays*, the *ups* and *downs*.

### Formation of the Plurals of Compound Nouns.

In **Compound Nouns**, in which the first word describes or qualifies the last word, the last word assumes the plural; as, *merchant-man, merchant-men*; *oak-tree, oak-trees*.

If the first part is described by the last, the first noun receives the plural; as, *sisters-in-law, courts-martial*.

In words ending in *ful*, as *handful, spoonful*, the best usage prefers to form the plural by annexing the *s* to the last word; as, *handfuls, spoonfuls*.

### Irregular Formations of the Plural.

**Plurals** not formed in accordance with the rules given above are known as irregular. Such are, *man, men; woman, women; child, children; mouse, mice; ox, oxen; goose, geese; foot, feet; tooth, teeth; hose, hosen*. Some nouns have double forms in the plural, both regular and irregular; as, *index, indexes, indices; die, dies, dice; brother, brothers, brethren*. Many of our irregular plurals, especially those in the first list, are relics or survivals of old English or Anglo-Saxon formations.

### Plurals of Foreign Nouns.

Of the many words introduced into English from foreign languages, some have assumed an English plural along with their native plural; as, *cherub, cherubs, cherubim; focus, focuses, foci; gymnasium, gymnasiums, gymnasia; medium, mediums, media; seraph, seraphs, seraphim; stamen, stamens, stamina*. Others retain exclusively their native plural; as, *analysis, analyses; arcanum, arcana; basis, bases; ellipsis, ellipses; hypothesis, hypotheses; radius, radii; stratum, strata*, and a number of others.

Some nouns are not capable of a plural. Such are certain technical terms; as, *dialectics, mechanics, mathematics, optics*, whose form is plural, but whose conception is singular, they being each designations of one science; also abstract ideas, as, *gentleness, justice, goodness*; also names of sciences, as, *astronomy, geometry*, when not used to denote treatises on these subjects. When used as names of treatises, the plural is admissible, as, the class requires thirty *geometries*.

Such nouns as *alms, molasses*, though apparently plural, are in reality singular. Their seeming irregularity is due to the changes that their structure has undergone, and requires for its proper appreciation a knowledge of their etymology or history.

Such nouns as *annals, archives, assets, billiards, cattle, combustibles, clothes, drugs, ethics, environs, eatables, measles, marches* (limits), *oats, politics, proceeds*; also the names of things consisting of inseparable parts, as, *compasses, snuffers, scissors, shears, tongs, tweezers, trousers*, are rarely used except in the plural.

Some nouns retain the same form in each number; as, *brace, deer, fish, gross, pair, riches, series*, etc.

Point out the **plurals** in the following nouns, and explain their formation in accordance with the rules above.

The old towers and castles of England are intensely interesting to students of history. St. Andrew's is the seat of the oldest of the Scottish Universities. Poe's "Annabel Lee" is one of the most fascinating poems in our language. Leaves have their time to fall, but death has all seasons for his own. The orator proceeded till the vaulted roofs of Westminster Hall resounded, and the emotions of some of his hearers were uncontrollable. The imitative faculty is largely developed in monkeys and in children. Water is composed of two gases, oxygen and hydrogen. Shun the purloins of vice. If positive remedies were as easy as negative criticisms, churches had been chapels, and poor men's cottages princes' palaces. The lowing of the oxen, the bleating of the sheep, the rich verdure of the pastures, all combined to render the scene lovely as well as attractive. I sat and gazed at the grey spires of the old Minster until the long English twilight faded away, and they were enveloped in thick darkness. A dozen Oliver Cromwells could not equal one Washington. All the Ichabod Cranes in the world could not cause so much merriment as Sam Weller has done.

## PERSON.

There are three **persons**:

The **first**, designating the speaker.

The **second**, designating the object addressed.

The **third**, designating the object of which an affirmation is made.

Point out the **person** of the nouns and the pronouns in these sentences :

I am thy father's spirit. Ye fields and woods, I'm with you once again. Get thee back into the darkness, and the night's Plutonian shore. "All hands on deck!" was the thrilling cry. "Ye blocks, ye stones, ye worse than senseless things, know ye not Pompey?" To the bravest of the brave. Think not that they are blessed alone whose lives a noiseless tenor keep. The reported words of Wellington at Waterloo, "Up, guards, and at them," have become historic. As we entered the gates of Kenilworth, the porter stopped us, and said, "A shilling each, gentlemen." "Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny." "Give us back our eleven days," clamored the mob, when the new calendar was introduced in 1752. You may spend a year in the Louvre, and still not exhaust it. It was said to the Roman emperor who attempted to change the gender of a noun by an arbitrary edict, "Thou art accustomed, Cæsar, to give laws to men, but thou canst not prescribe laws for language." The tomb of Heloise and Abelard, in Père le Chaise, impressed me very profoundly, and I could have lingered there for a day dreaming over the middle age, that strangely fascinating period; but I was recalled to consciousness by the guide, and we climbed up the hill to visit the lonely grave of Napoleon's greatest marshal.

## GENDER.

**Gender** distinguishes sex.

The **Masculine Gender** distinguishes the male sex.

The **Feminine Gender** distinguishes the female sex.

The so-called **Neuter Gender** is a negative way of distinguishing objects incapable of sex; the word *neuter* signifying *neither*.

In the Anglo-Saxon, or oldest form of the English language, gender was, as in Latin and Greek, largely grammatical, that is, determined by the formal character, the termination of words. The gradual loss of its case-endings, during the period of transition into modern English, together with the influence



of Norman French which had no neuter gender, led to the obscuration of the formal distinctions of gender, and in the end resulted in a kind of compromise, the masculine and feminine genders becoming designations of sex, and the so-called neuter becoming a mere negative designation of objects admitting no distinction of sex. Gender in modern English is for the most part natural, that is, it expresses real differences of sex, and is not merely conventional, as in most languages. Some of the personal and possessive pronouns have distinct forms for the indication of gender, *he, his; her, hers*.

The gender of nouns is denoted, 1st. By the use of derivative endings; as, *emperor, empress; author, authoress; dauphin, dauphiness; prophet, prophetess; sultan, sultana; hero, heroine; margrave, margravine*, etc. This mode of distinguishing gender is principally applied to names of persons.

2d. By words derived from different roots; as, *father, mother; sister, brother; boy, girl; husband, wife; earl, countess; son, daughter; uncle, aunt; lord, lady; lad, lass; stag, hind; gander, goose; buck, doe*, etc.

3d. By **suffixing or prefixing** a modifying noun; as, *man-servant, maid-servant; step-father, step-mother; servant-man, servant-maid; grand-father, grand-mother; bride-groom, bride*, etc.

**Inanimate objects** are frequently, in poetical and rhetorical style, *personified*, or invested with the attributes of rational creatures. In such cases the gender is determined by those qualities of an object which strike the mind most forcibly. If grace, ease of movement, gentleness, be its salient points, it is invested with the feminine gender; on the contrary, if firmness, strength, roughness, be its distinctive features, it takes the masculine gender.

The question of gender in **personified words** is an application of the principle of analogy, so powerful in language.

Point out the **gender** of the nouns in the following sentences:

Catharine of Aragon was the aunt of Charles V. Edward VI. is buried in the chapel of Henry VII. In some respects, Joan of Arc reminds us of Mahomet, strange as the comparison may seem at first sight. "No stir in the air, no stir in the sea, the ship was as still as she could be." "Go gather roses while ye may, old Time is still a-flying." There lie side by side prince and princess, peer and peeress, in one undistinguishable heap of matter. George II. was the last king buried in Westminster Abbey. The Earl of Derby translated Homer into English. Georgeanna, Duchess of Devonshire, was a famous beauty, whom Macaulay describes, with one of his brilliant touches, in his account of the trial of Warren Hastings. Over the grave of Michelet, in the cemetery of Père le Chaise, are these words: "History is a resurrection." Shakespeare has beautifully called England "a precious stone set in the silver sea." It was Socrates who began to separate moral from physical science. Just a year after the death of Dean Stanley, I visited his grave in Westminster Abbey, which was covered with floral tributes from Queen Victoria, from the Princess Beatrice, and from Prince Leopold. Mr. Brewer has completely refuted the old story about the Countess of Nottingham, the Earl of Essex, and the famous ring. Portia, Desdemona, Cymbeline, Imogene, Bassanio, Jacques, Héro, are all Shakesperean characters. It was Bayard who is so often spoken of as the chevalier "without fear and without reproach." In those times, little correspondence was preserved, save such as was diplomatic or political. Tom Hood's "Haunted House" is a strange, weird poem. Bentley and Sir Isaac Newton were both educated at the University of Cambridge. The death of Greene, the historian, is deeply lamented. Brewer has written an instructive essay on "Old London."

The old **English feminine** ending *en*, is preserved in the word *vixen*, which is properly the feminine of *fox*.

The **distinguishing of sex** by nouns of different terminations does not suffice for all cases. Such nouns as *parent*, *child*, *companion*, *cousin*, *flatterer*, *friend*, *neighbor*, *orphan*, *reader*, *teacher*, etc., can be distinguished in gender only by the pronoun that points them out, or by the gender of the proper noun which is in apposition with them.

## CASE.

The noun in English has three **Cases** :

The **Nominative**, designating the subject.

The **Possessive**, indicating possession.

The **Objective**, denoting the object affected by an action, or the object of the relation pointed out by a preposition.

Of these, the possessive alone is marked by a distinctive termination, **case-ending**. This possessive sign *'s*, originally *es*, *is*, *ys*, is one of the few remaining traces of our old English noun inflections. In Anglo-Saxon it belonged to the singular of masculine and neuter nouns of the strong declension. Its use was greatly extended with the development of English, and it was transferred to form the possessive or genitive singular of all nouns. This form of the English possessive generally applies to names of persons, except in rhetorical or animated constructions, expressions of time, distance, etc. ; as, for *truth's* sake, the *winter's* cold, a *day's* march, the *summer's* heat, our *being's* end and aim, *yesterday's* newspaper, last *evening's* entertainment.

In the **singular number**, the possessive case is formed by the addition of the case sign, *'s*, to the nominative singular ; as, *James, James's ; man, man's*.

If the **noun** ends in a sibilant, that is, a *hissing* sound, as, *s*, *x*, sometimes *ce*, *se*, the *'s* is occasionally omitted, and the apostrophe is added to mark the elision ; as, *Cassius' dagger*, the *princess' favorite*, for the *praise' sake*. The best usage prefers the addition of both the apostrophe and the *s*, unless the combination would be in violation of the laws of euphony. The same regard to euphony is perceptible in the formation of the possessive plural. If the plural nominative ends in *s*, the possessive is formed by the simple addition of the apostrophe ; if it does not end in *s*, both the apostrophe and the *s* are suffixed ; as, *boys' minds, men's opportunities*.

Point out the **case** of each of the nouns in the following sentences :

I come to bury Cæsar, not to praise him. Wisdom's ways are ways of pleasantness. Charlemagne endeavored to organize a government founded on law and order. All men are endowed by their Creator with certain inalienable rights. Harvard is the oldest college in the United States; William and Mary, the next. New Place, where Shakespeare spent his last days, is now used as a public park by the people of Stratford-upon-Avon. Milton is buried in Cripplegate church, London. As you enter the National Portrait Gallery, you see the bust of Sir David Wilkie, on which is written, "A life too short for friendship, but not for fame." Holly Lodge, Kensington, was Lord Macaulay's old home. Julius Cæsar invaded Britain 55 B. C., but the island was not entirely subdued by the Romans until the time of Agricola. The Norman Conquest was one of the great events of English history. William, Duke of Normandy, became king of England, 1066. A large part of France at one time belonged to England. St. Peter's Chapel, in the Tower of London, is one of the saddest and most impressive places on the globe. Under the altar of this little church lie Lady Jane Grey, Anne Boleyn, the Earl of Essex, the Duke of Monmouth, and many other illustrious victims of tyranny in the sixteenth and seventeenth centuries.

### Declension of Nouns.

In English, the **declension of nouns** is almost purely formal, the possessive being the only case that retains a distinctive ending. This results from the loss of nearly all the old English noun inflections.

Decline the following nouns :

Singular.	Plural.	Singular.	Plural.
<i>Nom.</i> Hour,	<i>Nom.</i> Hours,	<i>Nom.</i> Child,	<i>Nom.</i> Children,
<i>Poss.</i> Hour's,	<i>Poss.</i> Hours',	<i>Poss.</i> Child's,	<i>Poss.</i> Children's,
<i>Obj.</i> Hour,	<i>Obj.</i> Hours.	<i>Obj.</i> Child,	<i>Obj.</i> Children.
<i>Nom.</i> James,	<i>Nom.</i> King William,	<i>Nom.</i> Mary Stuart,	
<i>Poss.</i> James's,	<i>Poss.</i> King William's,	<i>Poss.</i> Mary Stuart's,	
<i>Obj.</i> James.	<i>Obj.</i> King William.	<i>Obj.</i> Mary Stuart.	

Decline the **nouns** in these sentences in accordance with the rules above; point out the objects and the subjects, explaining why they are objects or subjects.

George the Third was the grandson of George II. Addison was one of the most graceful essayists of the xviii. century. Washington Irving's "Life of Columbus" is an attractive historical production. William H. Prescott devoted himself especially to Spanish history. In the old Cathedral tower at St. Andrew's may be seen some of the timbers that once belonged to the Spanish Armada. Near by is the famous castle, so celebrated in Scottish history. Tennyson's "Princess" is generally considered an allegory. "In Memoriam" was written to perpetuate the memory of Arthur Hallam, Tennyson's devoted friend. Langley's "Vision of Piers the Ploughman" is also an allegory. Froude's delineation of the character of Julius Caesar should be compared with Mommsen's. "Marco Bozzaris" was written by Fitz-Greene Halleck.

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## PRONOUNS.

A **Pronoun** points out a noun without describing or qualifying it; as, De Quincey was the most brilliant rhetorician of our time, and *he* will be remembered as long as English literature exists.

The pronoun expresses none of the characteristics of the noun, and adds no quality to it. It simply points out the person or the object, and there its functions properly cease. To use the language of an eminent grammarian, it "designates, but does not describe."

Pronouns may be divided into

**Personal Pronouns**, which indicate by their form the *person* of the noun they point out.

**Relative Pronouns**, which point out an antecedent, to which they stand in the closest relation.

**Interrogative Pronouns**, which ask questions.

# PERSONAL PRONOUNS.

**Personal Pronouns** are

**Simple** ; as, *I, thou, he, she, it*, with their plurals.

**Compound** ; as, *myself, thyself, himself, herself, itself*, with their plurals.

The **Simple Personal Pronouns** are thus declined :

## Singular.

<i>First Person. Masc. or Fem.</i>	<i>Second Person. Masc. or Fem.</i>	<i>Masculine.</i>	<i>Third Person. Feminine.</i>	<i>Neuter.</i>
<i>Nom.</i> I,	Thou,	He,	She,	It,
<i>Poss.</i> my, or mine,	thy, or thine,	his,	her, or hers,	its,
<i>Obj.</i> me ;	thee ;	him ;	her ;	it ;

## Plural.

<i>Nom.</i> we,	you, or ye,	they,	they,	they,
<i>Poss.</i> our, or ours,	your, or yours,	their, or theirs,	their, or theirs,	their, or theirs,
<i>Obj.</i> us.	you.	them.	them.	them.

The **Compound Personal Pronouns** are thus declined :

## Singular.

<i>First Person. Masc. or Fem.</i>	<i>Second Person. Masc. or Fem.</i>	<i>Masculine.</i>	<i>Third Person. Feminine.</i>	<i>Neuter.</i>
<i>Nom.</i> Myself,	Thyself,	Himself,	Herself,	Itself,
<i>Poss.</i> ———	———	———	———	———
<i>Obj.</i> myself ;	thyself ;	himself ;	herself ;	itself ;

## Plural.

<i>Nom.</i> ourselves,	yourselves,	themselves,	themselves,	themselves.
<i>Poss.</i> ———	———	———	———	———
<i>Obj.</i> ourselves.	yourselves.	themselves.	themselves.	themselves.

Of these **pronouns**, *I, thou*, with their plurals and compounds, are in the masculine or the feminine gender, ac-

cording to their application. *It* is generally neuter, though sometimes applied to animals and infants, when the sex determines the gender. The possessive of the pronoun *it*, *its*, is the latest pronominal development of the English language. *Its* does not occur in the written speech until about the close of the xvi. century, and it was not firmly established until about the middle of the xvii. The form *its* occurs but once in the authorized version of the Scriptures (Leviticus xxv. 5), and even there it is an interpolation introduced in 1653. *Its* is rarely used by Shakespeare, scarcely ever by Milton. *Her*, *his*, *thereof*, *of it*, were formerly used where *its* now occurs. The English of the Bible will furnish numerous illustrations.

The pronoun *thou* is principally used in sacred or solemn style, in rhetorical and poetical language, as well as by the society of Friends or Quakers.

*Mine*, *thine*, *ours*, *yours*, *theirs* are complete and independent forms. They do not require that the noun should be repeated with them; as, this honor is *yours*, this task is *mine*. These forms refer especially to the possessor, and in a subordinate degree only to the thing possessed. To supply a word after them, denoting the thing possessed, as, this task is *mine* (task), is mechanical as well as misleading.

Point out and parse the **personal pronouns** in the following sentences:

I almost hold it half a sin to put in words the thoughts I feel. Myself will guide thee on the way. He looks the whole world in the face, for he owes not any man. They that overcome by force alone commit a deplorable error. We pledge ourselves to stand or fall in the support of this declaration. Do not rouse yourselves to such a sudden flood of mutiny. You and I may not live to see it, but our descendants will consecrate this day. "It snows!" cried the school-boy, as his shout rang through parlor and hall. This high mission is yours and mine. *Theirs* be the glory who have bravely borne themselves in the hour of trial. Its appearance was so peculiar that she could scarcely identify it.

## RELATIVE PRONOUNS.

The **Simple Relatives** are, *who*, *which*, *what*, and *that*; the **Compound Relatives**, *whoever*, *whosoever*, *whichever*, *whichsoever*, *whatever*, *whatsoever*.

The **Simple Relatives** are thus declined :

Singular.			
<i>Nom.</i> Who,	Which,	What,	That,
<i>Poss.</i> whose,	whose,	—	—
<i>Obj.</i> whom;	which;	what;	that.
Plural.			
<i>Nom.</i> who,	which,	what,	that,
<i>Poss.</i> whose,	whose,	—	—
<i>Obj.</i> whom;	which;	what;	that.

### Remarks.

*Who* is used in referring to persons. It is, therefore, masculine or feminine, according to the gender of its antecedent.

The **Compound Relatives** are thus declined :

Singular and Plural.		
<i>Nominative.</i>	<i>Possessive.</i>	<i>Objective.</i>
Whoever,	whosoever,	whomever.
Whosoever,	whosoever,	whomsoever.
Whichever,	—	whichever.
Whichsoever,	—	whichsoever.
Whatever,	—	whatever.
Whatsoever,	—	whatsoever.

The relative *who* is generally applied to persons; *which* to the lower orders of the animal creation, and to inanimate objects; *that*, the most comprehensive of the relatives, to objects of any class, rational, irrational, and inanimate; *what* has reference to objects without life; *which*, in the older stages of English, was frequently applied to persons. The language of the Bible will furnish numerous illustrations. *That*, which



is by nature demonstrative, its primary function being to indicate specifically, frequently carries into its relative use some of its demonstrative force.

## INTERROGATIVE PRONOUNS.

**Interrogative Pronouns** ask questions.

*Who* has reference to persons; *which* and *what*, to persons, animals, and inanimate objects.

The **interrogative pronoun** points to some succeeding word, called from its position in the sentence, the *subsequent*. The declension of the interrogative pronouns is like that of the simple relatives.

Point out and parse the **relative** and **interrogative pronouns** in these sentences:

Who are these, dressed in white robes? Those that have passed through great tribulation. Alfred, who was the noblest spirit of his age, died in 901 A. D. Whoever made this assertion, is grievously mistaken. There sleep side by side those two fair queens that perished by the jealous rage of Henry. There lie thick the graves of unquiet and aspiring statesmen, men who had led great armies, had set up and put down princes. Which is nobler—to suffer patiently or to endure heroically? What is life? A vapor that vanisheth away. The house that Jack built, has become famous in story. Learn in whatsoever state thou art, therewith to be content. All armed I ride, whate'er betide, until I find the Holy Grail. They who seek wisdom, will certainly find her; wisdom, all whose ways are pleasantness and all whose paths are peace. The horse which Alexander rode has become celebrated. He related some entertaining anecdotes of the places and people that he had seen in Europe.

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## THE ARTICLES.

The **Article**, or limiting word, has two forms, *the* and *an* or *a*.

The **definite article** is a modified form of the old English demonstrative pronoun; the **indefinite article** is a modification of the old English numeral, *án*, one. The Latin *unus*, as well as the indefinite article in French and in German, may be compared with this.

The **article** singles out one object, or a number of objects, from a class or collection. The original form of the indefinite article was always *an*, *a* being a modified form, used before words beginning with a consonant sound. Thus, in early stages of English, we read *an* wood, *an* six thousand Britons, etc.

*An* is used before all words which begin with the sound of a vowel; also before words of more than two syllables, accented on the second syllable, and beginning with the sound of *h*, as *an* historical novel. *The*, in such expressions as *the less the better*, *the more the merrier*, should not be confounded with the ordinary definite article. It is the instrumental case of the old English article, which has become a sign of comparison; as, I love not man *the less*, but nature more; so much *the rather* then, celestial light, shine inward. With this, the Latin, *eo-magis*, may be compared.

Point out the **articles** in the following sentences, giving the reasons in each case why *an* or *a* is used:

An emperor is a ruler of the highest rank. Oxford is a university consisting of a number of colleges, the oldest of which date back many centuries. Froude is an historical writer of brilliant renown, but his reputation as a master of style will long survive his fame as an historian. An extreme view of a subject is always to be avoided. The Cathedral of York is celebrated for a splendid stained-glass window. Brutus is an honorable man; so are they all, all honorable men. A oneness of sentiment is the first condition of a union that is abiding. A youthful indiscretion may sometimes be pardoned. A yule log was always a feature of Christmas in the olden time. A yew tree had wound its roots around his grave, seeming tenderly to cherish the bones of the dead.

## ADJECTIVES.

The **Adjective** attributes a quality to the noun, or denotes a limit; as, *still* waters, *lovely* weather, *ten* years.

Adjectives may be classified as **Proper**, **Common**, **Numeral**, and **Pronominal**.

**Proper Adjectives** derive their form from proper nouns, and attribute a distinctive or individual character to the noun; as, the *Platonic* philosophy, the *Baconian* theory, the *Ionic* style, the *Romanesque* architecture.

**Common Adjectives** derive their form from common nouns, and attribute a general character to the noun; as, the *fairest* things, the *noblest* natures, the *tenderest* memories.

**Numeral Adjectives** designate numbers.

The **Cardinals** denote the simple numbers, *one*, *two*, *three*.

The **Ordinals** mark the order of the numerical succession, *first*, *second*, *third*.

The **Multiplicatives** denote the repetition of numbers how *many fold*; as, *two-fold*, *ten-fold*, etc.

With these, the Latin *simplex*, *duplex*, etc., may be compared.

Point out the **adjectives** in these sentences, and name the class to which each belongs:

The angelic host sang and gave praise to God. Heavy and solemn, a clouded column, o'er the green plain they marching came. Kind words are more than coronets, and simple faith than Norman blood. He bore without reproach the "grand old name of gentleman, defamed by every charlatan, and soiled with all ignoble use." Shakespeare compares England to "a precious stone set in the silver sea," an exquisite simile, worthy of his genius. The Phœnicians were the boldest sailors of antiquity. Carthaginian greatness was derived from them,

and it is probable that they visited the British coasts and brought away tin from the tin mines of Cornwall. Queen Anne's reign is generally termed the Augustan age of English literature. The Attic dialect was the most cultivated form of the Greek language. The Baconian theory of the authorship of the Shakespearean dramas seems not to have met with general favor. Italian unity has been established within the last twelve or thirteen years. So cultivate your talents that they may bring forth thirty, sixty, and a hundred fold. Wolf's theory as to the authorship of the Homeric poems has been very widely accepted. The second time that I visited Westminster Abbey I enjoyed it more than the first; the third time, more than the second. Like all true art, it grows upon you with study and observation. Macaulay, in his famous review of Boswell's "Life of Johnson," Croker's edition, styled Dr. Johnson's English, the "Johnsonese" dialect. In the yard of the Tower of London is a simple tablet, placed there by her present Majesty after her first visit to the tower, upon which are these words: "Upon this spot Queen Anne Bullen was beheaded, May, 1536." "I was a viking bold, my deeds were manifold."

## PRONOMINAL ADJECTIVES.

**Pronominal Adjectives** combine the functions of the pronoun and the adjective, either pointing out a noun, as, *this* is a lovely day, or directly limiting it, as, *this* day is lovely.

**Pronominal Adjectives** may be classified as

**Distributive Pronominals**, which conceive of objects singly or distributively, the individuals being separated in thought from the mass or collection; as, *each, every, either, neither*.

**Demonstrative Pronominals**, which point out precisely; as, *this, that, these, those*, carrying with them a demonstrative force.

**Indeterminate Pronominals**, which point out simply, but do not describe; as, *all, any, one, other, another, some, such*, etc.

Under the general head of Pronominals may be classed such words as *both, enough, few, former, latter, little, less, least, much, many, more, no, none, same, several*.

Point out the **pronominal adjectives** in these sentences, assigning each one to its proper class, and giving the reason :

They sat silent, gazing each at each. Look on this picture and on that. The day of wrath, that awful day, when heaven and earth shall pass away. All things come alike to all. Perhaps in some neglected spot is laid a heart once pregnant with celestial fire. Neither antagonist was lacking in courage. Both displayed it in the highest degree. Such as Milton was in the days of his youth, such he continued to be in the evil times of the Restoration. The same grace and delicacy that he had displayed in the composition of *Lycidas* and *Comus* was conspicuously exhibited in almost every line of "*Paradise Lost*." Few men have surpassed Alfred the Great in purity of life and devotion to learning, though several have approached him. Among patriots, several are worthy of special mention, notably John Hampden, "to whom," says Macaulay, "the history of revolutions furnishes no parallel, or a parallel in Washington alone." Every day and every hour was consecrated to study. Few were his bounties, but his soul sincere. He found in heaven—'t was all he wished—a friend. All the world's a stage, and every man and woman is merely a player; each has his exits and his entrances. Man wants but little here below, nor wants that little long.

### Comparison of Adjectives.

The three degrees of Comparison are

The **Positive**, the simple form of the adjective expressing the quality without reference to any standard of comparison; as, *kind, faithful, amiable*.

The **Comparative**, showing that the quality is attributed in a greater or less degree to some object than to another object, with which the comparison is made; as, *kinder, more faithful, more amiable*.

The **Superlative**, showing that the quality is attributed in the greatest or least degree to an object, as compared with other objects; as, *kindest, most faithful, most amiable*.

The English language has two modes of denoting comparison; by the suffixes *er, est*, and by the prefixed adverbs *more, most, less, least*.

## General Rules for the Comparison of Adjectives.

**Monosyllabic Adjectives** generally form their degrees of comparison by the suffixes *er, est*; as, *sweet, sweeter, sweetest*; *dear, dearer, dearest*; *meek, meeker, meekest*; *pure, purer, purest*.

**Dissyllabic Adjectives** ending in *y* with a consonant preceding it, also dissyllabic adjectives ending in *e* and *r*, may form their degrees of comparison by *er* and *est*, though this does not exclude the formation by the prefixed adverbs *more, most*; *less, least*; as, *gentle, gentler, gentlest, more gentle, most gentle*; *lovely, lovelier, loveliest, more lovely, most lovely*; *tender, tenderer, tenderest, more tender, most tender, etc.*

**Adjectives of more than one syllable**, not included in the classes specified above, generally form their degrees of comparison by the prefixed adverbs; as, *fearful, more fearful, most fearful*; *beautiful, less beautiful, least beautiful*; *melancholy, more melancholy, most melancholy, etc.*

In the older stages of English, great latitude was allowed in the formation of the degrees of comparison. The best writers of the xvi. and xvii. centuries will furnish numerous illustrations. Such forms as *beautifullest, splendidest, famous-est, perfectest, blessed-er*, are by no means uncommon. Even in the purest usage of modern times considerable liberty is tolerated in this respect; as, *cheerfuller* (Longfellow), *awfullest* (Lord Byron), *faithfullest* (Coleridge), *solidest* (Washington Irving), *properest* (Goldsmith).

Some **adjectives** deviate from the regular mode of forming the comparison. Such are, *good, better, best*; *evil, ill, bad*; *worse, worst*; *much, more, most*; *little, less, least*. Some are anomalous in their comparison; as, *old, older, elder, oldest, eldest*; *late, later, latter, latest, last*; *near, nearer, nearest, next*; *former, foremost*. These irregular and anomalous compari-

sons may be traced to an early period in the history of the language, and can be illustrated by observing the corresponding forms in the related tongues.

There are many adjectives whose meaning renders them incapable of degrees of comparison. Under this general head may be placed those that are naturally absolute in sense, and consequently do not admit of *more* or *less*; as, *boundless, eternal, infinite, omnipotent, supreme*; such as express definite relations of *time, space, and number*, as, *annual, hourly, monthly, weekly, round, square, first, second*; such as denote material, possession, descent, as, *woolen, oaken, wheaten, maternal, paternal, German, Grecian, Newtonian*.

These general rules, though founded in reason, are frequently set aside in actual usage, comparatives and superlatives being formed, in order to intensify or heighten the force of the adjective; as, *chiefest, extremest, more perfect, most perfect, most voiceless, least mortal*. The disposition of the language has always been seldom to regard quality as absolute, but as comparative and relative.

Point out the **adjectives** in the following sentences in accordance with the general rules laid down above; compare them, and explain the formation of the degrees in each case:

The fairest things beneath the sun the soonest pass away. Think not that strength lies in the big round word, or that the brief and plain must needs be weak. The Corinthian style of architecture is the richest. The Norman Romanesque style was introduced into England during the eleventh century. The old Abbey of Westminster was built in this style, its round arches being one of its chief characteristics. This order of architecture gave way in later centuries to the Gothic, with its pointed arches. The Cathedral of Durham is the finest specimen of Norman Romanesque now in England. Mr. Freeman, in his history of the Norman conquest, has given a brilliant and glowing description of this superb Cathedral. It is situated on a lofty height, overlooking a beautiful expanse of country. At Chester, the old Roman wall may still be seen. At York, there is an octagonal tower as old as Roman

times. Chaucer's "Canterbury Tales" are about the first example of clear, strong delineation of character to be found in English literature. Chaucer died in 1400; Shakespeare, in 1616; Milton, in 1674. Fair science smiled not on his humble birth. There, at the age of thirty-six, the most celebrated Englishman of the nineteenth century closed his brilliant but miserable career. A comparison has been made between two great heroes, Lancelot and Achilles. Her voice was soft, low, and gentle; an excellent thing in woman. Most potent, grave, and reverend seignors.

## VERBS.

A **Verb** is a word that asserts; as, he *comes*, we *read*, you *are*.

The word of which the assertion is made is called the subject.

The term *verb* literally signifies *word*, or *the word*, a verb expressed or implied, being an essential element in the formation of a sentence.

According to the manner in which the assertion is made, verbs are divided into two general classes, Transitive and Intransitive.

A **Transitive Verb** is one whose action directly affects an object; as, I *translate Homer*, he *studies algebra*, they *sang a hymn*.

An **Intransitive Verb** asserts a mere condition, or an action which is not regarded as affecting an object, I *am*, he *walks*, she *reads*.

The distinction of transitive and intransitive verbs is by no means a rigid or inflexible one. Most verbs readily pass from the one to the other, according to the stand-point from which the action is viewed. There are comparatively few verbs which are invariably transitive or intransitive. By the words



*transitive* and *intransitive*, the Greek grammarians, from whom the terms were originally derived, meant to distinguish verbs into two classes: the *transitive*, which *pass over* from the active to the passive voice; the *intransitive*, which do not *pass over* from the active to the passive voice.

Point out the **verbs** in the following sentences, stating which are transitive, which are intransitive, and why.

All things come to him that waits. "T is the unexpected that always happens," says a French proverb. They carved not a line, they raised not a stone, but they left him alone in his glory. As he was valiant, I honor him; as he was fortunate, I rejoice at it; as he was ambitious, I slew him. Walter Map introduced the Christian element into the Arthurian romances. Sorrows never come alone, but in battalions. 'T is better to have loved and lost, than never to have loved at all. I hold it truth with him who sings, to one clear harp to divers tones, that men may rise on stepping-stones of their dead selves to higher things. I was a child, and she was a child, in this kingdom by the sea, and we loved with a love that was more than love—I and my Annabel Lee. Let my due feet never fail to tread the studious cloisters pale, and love the high embowed roof, with antic pillars, massy proof. Hence it was, that although he wrote the "Paradise Lost" at a time when images of beauty are beginning to fade from other minds, he adorned it with all that is most lovely in the physical and in the moral world. His poetry reminds us of the miracles of Alpine scenery. The roses and myrtles bloom unchilled on the verge of the avalanche. To-morrow to fresh woods and pastures new. To be, contents his natural desire. The reapers reaped, the sun fell, and all the land was dark. Monmouth turned away from the presence of his stern and relentless uncle with that bitterness of all humiliations, the consciousness of having abased himself in vain. I strolled into the churchyard just as the twilight was fading away. The bell was sweetly tolling, the organ was playing a soft, delightful air, the grave-stones stood like spectral sentinels. I could not but think how often Shakespeare must have lingered in that same yard, on just such evenings as this. The place and its associations were impressive in the highest degree. Not far from this place is Warwick Castle, one of the finest castles in the world. The Avon runs just under its walls. Near by is the church in which lies buried the famous Earl of Leicester, the favorite of Elizabeth. Not far away is Kenilworth, now a splendid ruin, the ivy covering its mouldering walls,

and the sheep peacefully grazing where once knights contended in the tournaments, and Leicester held his splendid pageants in honor of Elizabeth.

The **Attributes of Verbs** are Voice, Mood, Tense, Number, Person.

**Voice** is peculiar to verbs that may have an object ; that is, to verbs that may be transitive. Intransitive verbs retain the form of the active voice.

The **Active Voice** represents the subject as acting upon an object ; as, *Romulus founded Rome, Agricola conquered Britain.*

The **Passive Voice** inverts the stand-point from which the action is regarded by the active voice, the subject and the object changing places ; as, *Rome was founded by, Romulus, Britain was conquered by Agricola.* There is no real difference between the result expressed by the active and the passive voice. The difference is simply in the manner of looking at the action.

Point out the **verbs** in the active and the passive voice in the following sentences :

The truth shall make us free. Italy was gradually conquered by Rome. Greece was made a Roman province. He was prevailed upon by his fears to submit. They were roused from sleep by the faithful watch-dog. Try to rouse yourself from this state of lethargy. The aborigines have been gradually driven towards the sun-setting. It is sown a natural body, it is raised a spiritual body. Major Andre's remains were removed to England in 1821, and buried in Westminster Abbey. Henry of Navarre was known at Ivry by the white plume that he wore. The troops were worn out by the day's march, and halted to rest under the shade of the trees. To have been numbered among the friends of Lord Holland was considered a lofty distinction. Fold the white vesture, snow on snow, and lay her where the violets blow. The castle of Edinburgh was once undermined by Oliver Cromwell. Traces of the mine are said still to exist. Cast dull care away. They were cast ashore by a friendly wave, and thus preserved. He might have been saved, but for his own folly. Have you heard of the wonderful one-

horse shay, that was built in such a logical way? Nearer they close, foes upon foes. If it were done, it should be done quickly. The primeval race may have been gradually destroyed, but history has left us no authentic record. If he be numbered among the forty immortals, then he has reached the climax of fame. One by one they were gathered to their fathers, till not a solitary souvenir of that memorable day was left. Friend after friend departs: who has not lost a friend? There is no union here of hearts that finds not here an end.

## MOOD.

**Mood** expresses the relation of the speaker's, or the writer's, mind to the assertion made by the verb.

It denotes his *mood* or mental attitude, the stand-point from which he views the assertion.

The Moods are the **Indicative**, the **Potential**, the **Subjunctive**, the **Imperative**, and the **Infinitive**.

The **Indicative Mood** regards the assertion made by the verb as real or true; as, they *run*, the days *pass* rapidly, we *learn* Latin.

The **Potential Mood** regards the assertion made by the verb as possible, probable, or necessary; as, he *may go*, they *might go*, he *must attend* more faithfully, this *would not have occurred* had Napoleon been present.

The **Subjunctive Mood** regards the assertion made by the verb as something merely thought or supposed; as, if it *were* so, it was a grievous fault; if it *were* not so, I would have told you; *had I been* there upon that day, and fifty Camerons by, that day through High Dunedin's town *had pealed* the slogan's cry.

The **indicative** is the mood of objective reality, the **subjunctive** is the ideal mood, the **potential** seems to occupy an inter-

mediate place, showing that the assertion made by the verb is regarded as *potential*; the **subjunctive** views it purely as a *thought*, and therefore carries with it an implication of non-reality, though sometimes statements presumed to be true are thrown into the subjunctive or ideal form; while those not supposed to be true are expressed by the **indicative**; as, What should I be, if I *was* deaf to the sorrows of others? I would I *was* by that dim lake. Thou sayest that I *speak* falsely. They think that because punishment does not immediately follow, there *is* no justice. Under the last examples, the speaker simply reproduces the subject-matter of another's thought, for the objective truth of which he does not vouch.

The whole question of mood is chiefly determined by the attitude which the mind assumes towards the assertion—the mental point of view, and not by the absolute reality or non-reality of the statement.

The **Imperative Mood** expresses the will of the speaker or the writer, either in the form of a request, a command, or an entreaty; as, *leave* my loneliness unbroken; *give* every man thine ear, but few thy voice; *come* not when I am dead, to drop thy foolish tears upon my grave.

The subject of the imperative is a pronoun, which is, for the most part, unexpressed.

The **Infinitive Mood** is a verbal noun, combining the verbal and the substantive nature. It is not limited to a definite subject, hence its name, the *infinitive* (unlimited or abstract form of the verb), to distinguish it from the finite forms; as, *to be* or *not to be*; bid me *stay* no longer; mother, what does *marry* mean? 't is better *to have loved* and *lost*, than never *to have loved* at all.

The *to* is not an indispensable accompaniment of the infinitive. The mood is often used without it, and it does not occur

in the earliest forms of the infinitive. In the compound tenses, as, for example, in the potential, the infinitive serves to form the tense. Thus, in *may love*, *can go*, *might do*, etc., *love*, *go*, *do* are infinitives.

Point out the **mood** of each of the following verbs in accordance with the explanations given above :

Blest be the tie that binds our hearts in Christian love. O that I were a mockery king of snow! Oh, that I were safe at Clod Hall, or could be shot before I was aware! Let him that thinketh he standeth, take heed lest he fall. Blow, blow, thou winter wind, thou art not half so unkind as man's ingratitude. Like Sir Charles Bawdin, he summed up the actions of the day, each night before he slept. The Emperor Napoleon said of Turenne: "He is the only general whom experience made more daring." How strange must the conflict be when faith is combined with the highest intellectual paganism. The genius which conceived the incomprehensible character of Hamlet would alone be able to describe with intuitive truth the character of Scipio, or of Cromwell. Until the middle ages shall have been examined with a little of that care which has been bestowed upon Greek and Roman antiquity, it will be difficult for all but students to understand the singular fascination of centuries, when the new life of a new world was dawning. Time, who is a great artist, has taken away whatever was gross and sensual in the work of those sensuous generations, and left the better part in the serene light of immortality. It is in their finer perceptions of moral beauty and greatness that the apology of the Middle Ages must be found. Did I hate thee, I would bid thee strike, that I might be avenged. They were apprehensive that he might have been carried off by gypsies. Lands, goods, horse, armor, anything I have, is his to use, so Somerset. Let them be dealt with as harshly as severest justice may dictate, they will not eclipse the central light which shines throughout his life. Have done, for more I hardly can endure. Climb we not too high, lest we should fall too low. To a solemn feast I will invite young Selim Calymath, where be thou present. The victims shall be ready at the appointed hour, come when that hour may. Sink or swim, live or die, survive or perish, I am for the Declaration. This disaster might have been avoided by the exercise of prudence. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, and live all freemen?

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TENSE.

**Tense** marks the time from which the assertion made by the verb is viewed.

The Indicative Mood has **six tenses**—the **present**, the **past**, the **future**, the **present perfect**, the **past perfect**, and the **future perfect**.

The Potential Mood has **four tenses**—the **present**, the **past**, the **present perfect**, and the **past perfect**.

The Subjunctive Mood has **four tenses**, the same as the potential.

The Imperative Mood has **one tense**—the **present**.

The Infinitive Mood has **two tenses**—the **present** and the **present perfect**.

It is only tenses of the indicative mood which distinguish time with accuracy and definiteness. In the other moods, the divisions of time are principally formal and relative.

The **present tense** denotes that the thing asserted by the verb is regarded as occurring or existing in time present to the mind of the speaker or the writer; as, the days *roll* by; old time *is flying*; they *pass* away, and no man *taketh* note of their departure.

The **past tense** denotes that the thing asserted by the verb is regarded as occurring or existing in time past to the mind of the speaker or the writer; as, it *was* long years ago; how many that I once *loved* are gone; this *was done* in the reign of Charles II.; he *went* away to-day.

The **present perfect tense** denotes that an action or a condition, occurring or existing in past time, is viewed from the stand-point of the present; as, I *have been* young, and now am old, yet *have* I not *seen* the righteous forsaken.

The **past perfect tense** denotes that the assertion made by the verb is considered as occurring or existing in a past time preceding another past time ; as, they *had fled* before the main body came up ; the English language *had greatly declined* before the Norman conquest gave it the finishing stroke.

The **future tense** denotes that the assertion made by the verb is viewed from the stand-point of future time ; as, he *will not come* ; she said, we *shall overcome* every obstacle if we are faithful to our trust.

The **future perfect tense** denotes that the assertion made by the verb is viewed as existing or occurring in future time preceding some other future time ; as, he *will have reached* Liverpool before your telegram overtakes him ; the army *will have been surrounded* before aid arrives.

Point out the **tense** of each verb in the following sentences :

They walk in the ways of their fathers. All things change ; they change not. We are not many, we who stood upon the field that fearful day. So shall thy lovers, come from far, mix with thy name ; as morning star with evening star his faultless fame. If ever two great men might seem, during their whole lives, to have moved in direct opposition to each other, though neither has at any time introduced the name of the other, Milton and Jeremy Taylor were they. Milton would be and would utter the same to all on all occasions. Milton, thou shouldst be living at this hour. England is a fen of stagnant waters. O, raise us up ; return to us again ; and give us manners, virtue, freedom, power ! Do not all men die ? Are they not taken from us ? Women have been called angels in love tales and sonnets, till we have learned to think of women as almost equal to the angels. A man may have many vices upon him, and have walked long in evil courses ; yet, if he have a love of children, and can take pleasure in their talk and play, there is something still left in him to work upon. I have seen a man of depraved nature attempt to ingratiate himself with a pure-hearted child, who would instinctively draw back from him ; and I have felt as if there were a curse upon such a man. The present must have faded out of mind before the memory of this scene can ever be effaced. Generation after generation shall have passed

away before his deeds can be forgotten. If he fail, he need not be in despair. These few precepts in thy memory, see thou character. The friends thou hast, and their adoption tried, grapple them to thy soul with hooks of steel. I have been requested to speak of the mineral resources of the State. A higher hand must make her mild, if all be not in vain, and guide her footsteps, moving side by side with wisdom, like the younger child. He might have been exalted to any eminence, had his discretion been in proportion to his talents.

The **Number** and **Person of Verbs** is illustrated in connection with **conjugation**.

To verbs also belong **Participles**, which combine the verbal and the adjectival nature, sometimes denoting action, sometimes the result of action, in which latter case they are termed **Participial Adjectives**. The predominance of the verbal or the adjectival idea is determined by the context. The distinction is in some instances difficult to perceive, the action and the quality imparted as the result of the action, seeming almost to fade into each other. When the idea of quality seems to be uppermost, the participle becomes a *participial adjective*, that is, it has the formal character of a participle, but its significance is adjectival, a distinct quality being impressed by it upon the noun or pronoun. The following examples will illustrate the difference: The gentle showers are *refreshing* the fields; the sound of his name is *refreshing* to us; a *polished* and *refined* style, or his style is *refined* and *polished*; a style *polished* and *refined* by all the graces of the schools.

There are **three participles**, the **Imperfect**, ending in *ing* in the active voice, assuming a complex form in the passive, and denoting the continuance of an act or state; as, I hear the river *roaring* down toward the wintry sea; *being hemmed* in at all points, he had no alternative but submission.

The **Perfect**, always simple in form, which regards the act or condition as a finished one; *thrown* upon his own resources, he proved equal to the emergency.



The **Preperfect**, always complex in form, which regards the act or state as preceding in time some other act or state; *having reached* the height of earthly fame, Charles V. abdicated his throne; every obstacle *having been overcome*, his success was assured and brilliant.

Point out the **Participles** and the **Participial Adjectives** in these sentences :

Old faces flit before me, old forms go trooping past. His manners were cultivated, his elocution captivating. He seemed taken captive at his will. A diction wrought out with such elaborate care cannot fail to endure the test of time. The Middle Ages are peculiarly fascinating to students of history, as, indeed, all ages must be in which we see the life of a new world just dawning. Toiling, rejoicing, laboring, onward through life he goes. The examination having been concluded, I withdrew to compare notes with some of my poor, trembling, demoralized companions, who, assuming that they had failed, were indulging in a sort of anticipatory sorrow. Struck with amazement, I heard my name announced among the successful candidates, and in a moment I was hurrying homeward to announce the cheering news. We get no good by being ungenerous, even to a book, and calculating profits—so much help by so much reading. St. Andrew's lofty tower looks proudly down upon the desolating ravages of other days. Looking far out upon the German Ocean, it stands in undiminished strength amid the blighted monuments of the XVI. century. The artistic effect of Melrose Abbey is somewhat marred by the proximity of surrounding buildings, but Dryburgh stands in a lovely wood, the Tweed rippling over the rocks, near by, combining all the charms of natural beauty and romantic association. Here lie Sir Walter Scott, his wife, his son-in-law and biographer, the celebrated Lockhart, just amid the mouldering ruins of the Abbey. I stood within the walls, entranced, unconscious of everything save the surrounding scene, so impressive in its sequestered loveliness, and so stimulating in its rich suggestiveness.

### Classes of Verbs according to their Formation.

According to the mode in which their principal parts are formed, **Verbs** are denominated **Regular** and **Irregular**.

A **Regular Verb** forms its principal parts by suffixing *d* or *ed*, a contraction of the emphatic *did*, to the present; as, present, *move*; past, *moved* = *move-did*.

An **Irregular Verb** deviates from the regular rule in forming its principal parts. Instead of taking the suffix *d* or *ed*, it forms its principal parts by changes in the verb itself; as, *sing, sang, sung*; *ring, rang, rung*, or by combining parts of different verbs; as, *am, was, been*; *go, went, gone*.

The **Regular Verbs** are so called because the great majority of English verbs is formed by the *d* or *ed* suffix. All verbs introduced from foreign languages assume the regular form, and have done so from an early period in the history of the language. The regular verbs are frequently termed *weak*, as their leading parts are formed by external addition, while the irregular verbs, largely formed by internal change, are denominated *strong*.

**Verbs** whose principal parts combine the regular and irregular modes of conjugation, as, *dream, dreamed, or dreamt*; *dwell, dwelled, or dwelt*; *clothe, clothed, or clad*; *work, worked, or wrought*, are called redundant. Such verbs illustrate the process of transition from irregular to regular forms, in accordance with the marked tendency of the English language.

The following list contains the principal parts of the most common and important irregular verbs in the English language:

Present.	Past.	Perfect Part.
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Awake,	awoke, awaked,	awaked.
Bear ( <i>to bring forth</i> ),	bore, bare,	born.
Bear ( <i>to carry</i> ),	bore,	borne.
Beat,	beat,	beat, beaten.

Present.	Past.	Perfect Part.
Begin,	began,	begun.
Bend,	bended, bent,	bended, bent.
Bereave,	bereaved, bereft,	bereaved, bereft.
Beseech,	besought,	besought.
Bestride,	bestrid, bestrode,	bestrid, bestridden.
Bid,	bid, bade,	bid, bidden.
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built, builded,	built, builded.
Burn,	burned, burnt,	burned, burnt.
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught,	caught.
Chide,	chid,	chid, chidden.
Choose,	chose,	chosen.
Cleave ( <i>to split</i> ),	cleft, clove,	cleft, cloven.
Cling,	clung,	clung.
Clothe,	clothed, clad,	clothed, clad.
Come,	came,	come.
Cost,	cost,	cost.
Creep,	crept,	crept.
Cut,	cut,	cut.
Dare ( <i>to venture</i> ),	dared, durst,	dared.
Deal,	dealed, dealt,	dealed, dealt.
Dig,	dug, digged,	dug, digged.
Do,	did,	done.
Draw,	drew,	drawn.
Dream,	dreamed, dreamt,	dreamed, dreamt.
Drink,	drank,	drunk.
Drive,	drove,	driven.
Dwell,	dwelled, dwelt,	dwelled, dwelt.
Eat,	eat, ate,	eat, eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.

Present.	Past.	Perfect Part.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got,	got, gotten.
Gild,	gilded, gilt,	gilded, gilt.
Gird,	girded, girt,	girded, girt.
Give,	gave,	given.
Go,	went,	gone.
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,	hanged, hung,	hanged, hung.
Have,	had,	had.
Hear,	heard,	heard.
Hide,	hid,	hid, hidden.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Kneel,	kneeled, knelt,	kneeled, knelt.
Knit,	knit, knitted,	knit, knitted.
Know,	knew,	known.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie ( <i>to recline</i> ),	lay,	lain.
Light,	lighted, lit,	lighted, lit.
Lose,	lost,	lost.
Make,	made,	made.
Mean,	meant,	meant.
Meet,	met,	met.
Pay,	paid,	paid.
Pen ( <i>to coop</i> ),	penned, pent,	penned, pent.
Put,	put,	put.

Present.	Past.	Perfect Part.
Quit,	quit, quitted,	quit, quitted.
Rap ( <i>to seize</i> ),	rapped, rapt,	rapped, rapt.
Read,	read,	read.
Rid,	rid,	rid.
Ride,	rode,	ridden.
Ring,	rang, rung,	rung.
Rise,	rose,	risen.
Run,	ran, run,	run.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shed,	shed,	shed.
Shine,	shone, shined,	shone, shined.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Shred,	shred,	shred.
Shrink,	shrunk,	shrunk.
Shut,	shut,	shut.
Sing,	sung, sang,	sung.
Sink,	sunk, sank,	sunk.
Sit,	sat,	sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid,	slid, slidden.
Sling,	*slung,	slung.
Slink,	slunk,	slunk.
Slit,	slit, slitted,	slit, slitted.
Smite,	smote,	smitten.
Sow,	sowed,	sowed, sown.
Speak,	spoke, spake,	spoken.
Speed,	sped, speeded,	sped, speeded.
Spell,	spelled, spelt,	spelled, spelt.
Spend,	spent,	spent.
Spill,	spilled, spilt,	spilled, spilt.
Spin,	spun,	spun.
Spit,	spit, spat,	spit.

Present.	Past.	Perfect Part.
Split,	split, splitted,	split, splitted.
Spoil,	spoiled, spoilt,	spoiled, spoilt.
Spread,	spread,	spread.
Spring,	sprung, sprang,	sprung.
Stand,	stood,	stood.
Stave,	staved, stove,	staved, stove.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stride,	strid, strode,	strid, stridden.
Strike,	struck,	struck, stricken.
String,	strung,	strung.
Strive,	strove,	striven.
Swear,	swore,	sworn.
Sweep,	swept,	swept.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod,	trod, trodden.
Wear,	wore,	worn.
Weave,	wove,	woven, wove.
Weep,	wept,	wept.
Wet,	wet, wetted,	wet, wetted.
Win,	won,	won.
Wind,	wound,	wound.
Work,	worked, wrought,	worked, wrought.
Wring,	wrung,	wrung.
Write,	wrote,	written.

## DEFECTIVE VERBS.

**Verbs** that lack some of their parts are termed *Defective*. In form they are irregular. Among the most common are :

Present.	Past.	Present.	Past.
Beware,	_____	Quoth,	quoth.
Can,	could.	Shall,	should.
Hark,	_____	Will,	would.
May,	might.	Wis,	wist.
Must,	_____	Wit,	wot.
Ought,	ought.		

The verb *ought* properly belongs to the verb *owe*. *Shall* signifies necessity, obligation, something that is due; as, (Chaucer) "that faith I *shall* to God."

*Quoth* is used in rhetorical and humorous language; as, *quoth* the raven, Nevermore; *quoth* Gilpin, so am I. *Wit* is used in technical language, especially in enumerating particulars. The English of the Bible will supply numerous illustrations of the use of *wist* and *wot*.

## IMPERSONAL VERBS.

**Impersonal Verbs** are those that do not admit a personal subject; as, *meseems*, *methought*; also verbs denoting physical phenomena, which are not ascribed to a personal agent; as, it *snows*, it *rains*, it *thunders*, etc. The verbs *methinks*, *methought*, must not be confounded with the ordinary verb *think*. It is a different word, meaning *to seem*, *to appear*; *methinks* signifying it *seems* to me. With *methinks*, the Latin *videtur* may be profitably compared.

## AUXILIARY VERBS.

The **Auxiliary or Helping Verbs** are, *be*, *do*, *have*, *will*, *can*, *may*, *shall*, *must*, *need*. Some of them, *be*, *do*, *have*, *need*, *will*, are also principal verbs. *Can*, *may*, *must*, and *shall* are always auxiliaries. *Be*, and its variations, *am*, *art*, *is*, *are*, *wast*, *wert*, *were*, *been*, *being*, are combined with the perfect participles of transitive verbs to form the passive voice; as, I *am smitten*, the house *was built*.

The **Progressive Form**, denoting the duration of the act or condition asserted by the verb, is made by combining the variations of the verb *to be* with the imperfect participle of a principal verb; as, *I am coming*, *they were toiling*, *the bridge is being built*.

**Note.**—The passive progressive must be accepted as a legitimate form of the English verb, at least in the present and past tenses; as, *is being finished*, *was being finished*. This, the latest of our verbal developments, may be traced in the written language as far back as the last thirty years of the xviii. century, the earliest examples that have been cited dating from about 1769–1779. The language, after the loss in literary usage of the prefix *a* before the participial noun, as, *a-running*, *a-killing*, etc., seems to have been conscious of the need of some such form, and this was evolved in consequence. It is now thoroughly engrafted into our speech, being recognized by the most reputable writers. The growth of our passive progressive presents some striking analogies to the growth of our latest pronominal development, the possessive *its*.

*Do* is used to make the emphatic form of the verb in the present indicative, in the present subjunctive, and in the imperative; as, *I do smite*, *if he do run*, *do you say*.

In the **Passive Voice**, the emphatic form is restricted to the imperative; as, *do thou be loved*.

The past tense of *do* (*did*) makes the emphatic form of the past indicative, as, *he did try*; and of the past subjunctive, as, *if he did try*.

*Have* serves to form the present perfect, as, *I have read*; *had* the past perfect, as, *I had learned*.

*Will* and *shall* are used to form the future tense, as, *I will come*, *I shall resist*; *will have* and *shall have* form the future perfect tense, as, *he will have gone*, *they shall have seen*.

*Can*, *may*, *must*, and *need* form the present potential, *I may*, *can*, *must*, *need have*. *Can have*, *may have*, *must have*, *need have* aid in forming the present perfect potential, *I may have*, *can have*, *need have*, *must have* done.



*Might, could, would, and should*, the past tenses of *may, can, will, and shall*, aid in forming the past tense of the potential; as, he *might, could, would, or should* do.

*Might have, could have, would have, should have*, aid in forming the past perfect potential; as, I *might, could, would, or should* have done.

Such forms as *loveth, cometh*, are ancient, or rhetorical and poetical.

## CONJUGATION.

The **Conjugation of a Verb** is the combining, in a certain order, of its *voices, moods, tenses, numbers, and persons*.

### Conjugation of the Verb *To Be*.

#### PRINCIPAL PARTS.

*Present. Am.                      Past. Was.                      Perf. Part. Been.*

#### INDICATIVE MOOD.

##### Present Tense.

Singular.	Plural.
1. I am.	1. We are.
2. Thou art.	2. You are.
3. He is.	3. They are.

##### Past Tense.

Singular.	Plural.
1. I was.	1. We were.
2. Thou wast.	2. You were.
3. He was.	3. They were.

##### Future Tense.

Singular.	Plural.
1. I shall or will be.	1. We shall or will be.
2. Thou shalt or wilt be.	2. You shall or will be.
3. He shall or will be.	3. They shall or will be.

**Present Perfect Tense.**

**Singular.**

1. I have been.
2. Thou hast been.
3. He has been.

**Plural.**

1. We have been.
2. You have been.
3. They have been.

**Past Perfect Tense.**

**Singular.**

1. I had been.
2. Thou hadst been.
3. He had been.

**Plural.**

1. We had been.
2. You had been.
3. They had been.

**Future Perfect Tense.**

**Singular.**

1. I shall *or* will have been.
2. Thou shalt *or* wilt have been.
3. He shall *or* will have been.

**Plural.**

1. We shall *or* will have been.
2. You shall *or* will have been.
3. They shall *or* will have been.

**POTENTIAL MOOD.**

**Present Tense.**

**Singular.**

1. I may be.
2. Thou mayst be.
3. He may be.

**Plural.**

1. We may be.
2. You may be.
3. They may be.

**Past Tense.**

**Singular.**

1. I might be.
2. Thou mightst be.
3. He might be.

**Plural.**

1. We might be.
2. You might be.
3. They might be.

**Present Perfect Tense.**

**Singular.**

1. I may have been.
2. Thou mayst have been.
3. He may have been.

**Plural.**

1. We may have been.
2. You may have been.
3. They may have been.

**Past Perfect Tense.**

**Singular.**

1. I might have been.
2. Thou mightst have been.
3. He might have been.

**Plural.**

1. We might have been.
2. You might have been.
3. They might have been.

## SUBJUNCTIVE MOOD.

## Present Tense.

Singular.	Plural.
1. If I be.	1. If we be.
2. If thou be.	2. If you be.
3. If he be.	3. If they be.

## Past Tense.

Singular.	Plural.
1. If I were.	1. If we were.
2. If thou were.	2. If you were.
3. If he were.	3. If they were.

## Present Perfect Tense.

Singular.	Plural.
1. If I have been.	1. If we have been.
2. If thou have been.	2. If you have been.
3. If he have been.	3. If they have been.

## Past Perfect Tense.

Singular.	Plural.
1. If I had been.	1. If we had been.
2. If thou had been.	2. If you had been.
3. If he had been.	3. If they had been.

## IMPERATIVE MOOD.

Singular.	Plural.
2. { Be or be thou. Do be or do thou be.	2. { Be or be you. Do be or do you be.

## INFINITIVE MOOD.

## Present Tense.

To be.

## Present Perfect.

To have been.

## PARTICIPLES.

*Imper.* Being.*Per.* Been.*Preper.* Having been.Exercises on the Conjugation of the Verb *To Be*.

Point out the **mood**, **tense**, **number**, and **person** of each of the following forms of the verb *To Be*:

I am. I have been. He may be. They might be. He shall be. If they were. If he have been. You may have been. He might

have been. He must need be. They need have been. Be thou. Let them be. To have been. If they were.

Give a synopsis of each *tense* of the verb *to be* in each mood.

**Note.**—Such verbal forms as *had rather*, *had better*, are frequently condemned by grammarians, pupils being cautioned against employing them, and *would rather*, *would better* being substituted. The condemnation of such forms is without foundation, either in reason or in usage. In the first place, the expressions are perfectly logical, the word *had* having the force of *regard* or *consider*, and the adjective *rather* being the comparative of the old English *rathe*, soon or early, used with such graceful effect in poetry, as (Chaucer), *Why rise ye so rathe?* (Milton) *the rathe primrose*, (Tennyson) *the men of rathe and riper years*; indicating in its secondary or tropical sense choice or preference, thus, *I had rather* not do it = *I regard or consider* not doing it better or preferable; *you had better go* = *you should regard or consider* going as better; *I had rather* be a dog and bay the moon = *I consider* it preferable to be a dog and bay the moon. The *be* in such combinations is the infinitive or abstract form of the verb, used, as in many other instances, in its pure form without the prefix. The verbs corresponding to *have* in other languages are frequently employed with the same sense, signifying *to have* or *hold* as an opinion, to regard or consider. In addition to these, the philological aspects of the question, these forms have in their favor the authority of reputable usage for centuries, and cannot, therefore, be set aside by an arbitrary proscription or an unfounded censure. In St. Luke (authorized version), Chapter xii. 31, the word *rather* seems to be used with a conscious remembrance of its original force. With this may be compared St. Matthew, Chapter vi. 33.

## Conjugation of the Verb *To Smite*.

### ACTIVE VOICE.

#### PRINCIPAL PARTS.

*Present.* Smite.      *Past.* Smote.      *Per. Part.* Smitten.

#### INDICATIVE MOOD.

##### Present Tense.

Singular.	Plural.
1. I smite.	1. We smite.
2. Thou smitest.	2. You smite.
3. He smites.	3. They smite.

**Present Tense. Emphatic Form.****Singular.**

1. I do smite.
2. Thou dost smite.
3. He does smite.

**Plural.**

1. We do smite.
2. You do smite.
3. They do smite.

**Past Tense.****Singular.**

1. I smote.
2. Thou smotest.
3. He smote.

**Plural.**

1. We smote.
2. You smote.
3. They smote.

**Past Tense. Emphatic Form.****Singular.**

1. I did smite.
2. Thou didst smite. -
3. He did smite.

**Plural.**

1. We did smite.
2. You did smite.
3. They did smite.

**Future Tense.****Singular.**

1. I shall *or* will smite.
2. Thou shalt *or* wilt smite.
3. He shall *or* will smite.

**Plural.**

1. We shall *or* will smite.
2. You shall *or* will smite.
3. They shall *or* will smite.

**Present Perfect Tense.****Singular.**

1. I have smitten.
2. Thou hast smitten.
3. He has smitten.

**Plural.**

1. We have smitten.
2. You have smitten.
3. They have smitten.

**Past Perfect Tense.****Singular.**

1. I had smitten.
2. Thou hadst smitten.
3. He had smitten.

**Plural.**

1. We had smitten.
2. You had smitten.
3. They had smitten.

**Future Perfect Tense.****Singular.**

1. I shall *or* will have smitten.
2. Thou shalt *or* wilt have smitten.
3. He shall *or* will have smitten.

**Plural.**

1. We shall *or* will have smitten.
2. You shall *or* will have smitten.
3. They shall *or* will have smitten.

POTENTIAL MOOD.

Present Tense.

Singular.

Plural.

- |                      |                    |
|----------------------|--------------------|
| 1. I may smite.      | 1. We may smite.   |
| 2. Thou mayst smite. | 2. You may smite.  |
| 3. He may smite.     | 3. They may smite. |

Past Tense.

Singular.

Plural.

- |                        |                      |
|------------------------|----------------------|
| 1. I might smite.      | 1. We might smite.   |
| 2. Thou mightst smite. | 2. You might smite.  |
| 3. He might smite.     | 3. They might smite. |

Present Perfect Tense.

Singular.

Plural.

- |                             |                           |
|-----------------------------|---------------------------|
| 1. I may have smitten.      | 1. We may have smitten.   |
| 2. Thou mayst have smitten. | 2. You may have smitten.  |
| 3. He may have smitten.     | 3. They may have smitten. |

Past Perfect Tense.

Singular.

Plural.

- |                               |                             |
|-------------------------------|-----------------------------|
| 1. I might have smitten.      | 1. We might have smitten.   |
| 2. Thou mightst have smitten. | 2. You might have smitten.  |
| 3. He might have smitten.     | 3. They might have smitten. |

SUBJUNCTIVE MOOD.

Present Tense.

Singular.

Plural.

- |                   |                   |
|-------------------|-------------------|
| 1. If I smite.    | 1. If we smite.   |
| 2. If thou smite. | 2. If you smite.  |
| 3. If he smite.   | 3. If they smite. |

Present Tense. Emphatic Form.

Singular.

Plural.

- |                      |                      |
|----------------------|----------------------|
| 1. If I do smite.    | 1. If we do smite.   |
| 2. If thou do smite. | 2. If you do smite.  |
| 3. If he do smite.   | 3. If they do smite. |

Past Tense.

Singular.

Plural.

- |                   |                   |
|-------------------|-------------------|
| 1. If I smote.    | 1. If we smote.   |
| 2. If thou smote. | 2. If you smote.  |
| 3. If he smote.   | 3. If they smote. |

**Past Tense. Emphatic Form.****Singular.**

1. If I did smite.
2. If thou did smite.
3. If he did smite.

**Plural.**

1. If we did smite.
2. If you did smite.
3. If they did smite.

**Present Perfect Tense.****Singular.**

1. If I have smitten.
2. If thou have smitten.
3. If he have smitten.

**Plural.**

1. If we have smitten.
2. If you have smitten.
3. If they have smitten.

**Past Perfect Tense.****Singular.**

1. If I had smitten.
2. If thou had smitten.
3. If he had smitten.

**Plural.**

1. If we had smitten.
2. If you had smitten.
3. If they had smitten.

**IMPERATIVE MOOD.****Present Tense.****Singular.**

2. { Smite, smite thou,  
or do thou smite.

**Plural.**

2. { Smite, smite you, or  
do you smite.

**INFINITIVE MOOD.****Present Tense.**

To smite.

**Present Perfect.**

To have smitten.

**PARTICIPLES.***Imper.* Smiting.*Per.* Smitten.*Preper.* Having smitten.**PASSIVE VOICE.**

The **Passive Voice of a Verb** is formed by the combination of its perfect participle with the various forms of the auxiliary, *to be*.

**INDICATIVE MOOD.****Present Tense.****Singular.**

1. I am smitten.
2. Thou art smitten.
3. He is smitten.

**Plural.**

1. We are smitten.
2. You are smitten.
3. They are smitten.

Past Tense.

Singular.

1. I was smitten.
2. Thou wast smitten.
3. He was smitten.

Plural.

1. We were smitten.
2. You were smitten.
3. They were smitten.

Future Tense.

Singular.

1. I shall *or* will be smitten.
2. Thou shalt *or* wilt be smitten.
3. He shall *or* will be smitten.

Plural.

1. We shall *or* will be smitten.
2. You shall *or* will be smitten.
3. They shall *or* will be smitten.

Present Perfect Tense.

Singular.

1. I have been smitten.
2. Thou hast been smitten.
3. He has been smitten.

Plural.

1. We have been smitten.
2. You have been smitten.
3. They have been smitten.

Past Perfect Tense.

Singular.

1. I had been smitten.
2. Thou hadst been smitten.
3. He had been smitten.

Plural.

1. We had been smitten.
2. You had been smitten.
3. They had been smitten.

Future Perfect Tense.

Singular.

1. I shall *or* will have been smitten.
2. Thou shalt *or* wilt have been smitten.
3. He shall *or* will have been smitten.

Plural.

1. We shall *or* will have been smitten.
2. You shall *or* will have been smitten.
3. They shall *or* will have been smitten.

POTENTIAL MOOD.

Present Tense.

Singular.

1. I may be smitten.
2. Thou mayst be smitten.
3. He may be smitten.

Plural.

1. We may be smitten.
2. You may be smitten.
3. They may be smitten.



**Past Tense.****Singular.**

1. I might be smitten.
2. Thou mightst be smitten.
3. He might be smitten.

**Plural.**

1. We might be smitten.
2. You might be smitten.
3. They might be smitten.

**Present Perfect Tense.****Singular.**

1. I may have been smitten.
2. Thou mayst have been smitten.
3. He may have been smitten.

**Plural.**

1. We may have been smitten.
2. You may have been smitten.
3. They may have been smitten.

**Past Perfect Tense.****Singular.**

1. I might have been smitten.
2. Thou mightst have been smitten.
3. He might have been smitten.

**Plural.**

1. We might have been smitten.
2. You might have been smitten.
3. They might have been smitten.

**SUBJUNCTIVE MOOD.****Present Tense.****Singular.**

1. If I be smitten.
2. If thou be smitten.
3. If he be smitten.

**Plural.**

1. If we be smitten.
2. If you be smitten.
3. If they be smitten.

**Past Tense.****Singular.**

1. If I were smitten.
2. If thou were smitten.
3. If he were smitten.

**Plural.**

1. If we were smitten.
2. If you were smitten.
3. If they were smitten.

**Present Perfect Tense.****Singular.**

1. If I have been smitten.
2. If thou have been smitten.
3. If he have been smitten.

**Plural.**

1. If we have been smitten.
2. If you have been smitten.
3. If they have been smitten.

**Past Perfect Tense.****Singular.**

1. If I had been smitten.
2. If thou had been smitten.
3. If he had been smitten.

**Plural.**

1. If we had been smitten.
2. If you had been smitten.
3. If they had been smitten.

IMPERATIVE MOOD.

Present Tense.

Singular.	Plural.
2. { Be smitten, be thou smitten, or do thou be smitten.	2. { Be smitten, be you smitten, or do you be smitten.

INFINITIVE MOOD.

Present Tense.

To be smitten.

Present Perfect.

To have been smitten.

PARTICIPLES.

*Imper.* Being smitten.    *Per.* Smitten.    *Preper.* Having been smitten.

Exercise the class in conjugating in both voices the following **Regular and Irregular Verbs**: *Love, move, study, sing, strike, bear* (to carry). Require synopses of all these verbs in both voices. Use all the auxiliaries of the potential in conjugating each of these verbs. Require synopses of these verbs to be given, using different persons. Exercise the class in progressive, negative, and interrogative forms of conjugation.

Point out the **voice, mood, tense, number, and person** of each of the verbs in the following sentences:

I read. I do read. I am reading. I do not read. Let me read. Do I read? He may be reading. Am I reading? They did come. He has chosen. He may have chosen. He need go. The church is being finished. The book was being printed. I am carrying: Were I he, I would not do it. Be not deceived. Be just, and fear not. He gained from heaven—'t was all he wished—a friend. Some mute, inglorious Milton here may rest. Down came the wind and smote amain the vessel in her strength. A bust of Longfellow will probably be placed in Westminster Abbey. "He will not come, he will not come," she said. Quoth Gilpin, "~~They are behind.~~" Long I sat, engaged in guessing. He might have been elected President, but for his own folly. He may have been elected, for aught that I know to the contrary. Beware of him who flattereth with his lips. I have finished *Paradise Lost*, and am now reading *Samson Agonistes*. He will have finished

the Canterbury Tales before Christmas. Thou shalt lie down with patriarchs of the ancient world, nor couldst thou desire couch more magnificent. The dead reign there alone. Millions since first the flight of years began have lain down in their last sleep. I have been lying down to rest. The court is laying down the law in the case of *Bardell versus Pickwick*. "Had I been there," said Clovia, "with my gallant Franks, they would not have dared to do it." Be that word our sign of parting? To be, or not to be, that is the question. Shall we gather resolution by lethargy and supineness? He lay like Samson, shorn of his strength. Love thyself last. Let all the ends thou aim'st at be thy country's, thy God's, and truth's. This temple will have been completed before the other is begun. To have served under two such commanders can be considered no slight distinction.

Require additional examples. Exercise the class thoroughly on all the forms of conjugation, in both voices, and in every mood and tense, selecting both regular and irregular verbs for that purpose.

## PARTICIPLES AND PARTICIPIAL ADJECTIVES.

Point out the **Participles** and **Participial Adjectives** in the following sentences, assigning each participle to its proper class, and explaining why such and such words are participial adjectives:

Among the cultivated men of Anne's time, none exercised a more potent influence upon his contemporaries than Bolingbroke. I hear the water plashing mid the weeds. Thus I sat engaged in guessing, but no syllable expressing. Deep into that darkness peering, long I stood there, wondering, fearing. In the greenest of our valleys, by fair angels tenanted, once there stood a stately palace, radiant palace, reared its head. If their names were not entered in the registers of heralds, they were assured that they were recorded in the Lamb's book of life. If they were not acquainted with the works of poets and philosophers, they were deeply read in the oracles of God. This truth comes borne with bier and pall, I feel it when I sorrow most. Having known and loved him from childhood, I can speak with confidence. Smitten with dismay, he at once desisted from his debasing practices. Having been appointed to select two celebrated characters from fiction, I at once

thought of my honored friends, Tittlebat Titmouse and his distinguished employer, Mr. Tagrag. His diction was refined, his vocabulary culled with discriminating taste. An exalted spirit is refined by adversity, chastened by affliction, and sanctified by sorrow. The heights by great men, reached and kept, were not attained by sudden flight. Among legal characters renowned in fiction may be mentioned Messrs. Quirk, Gammon, and Snap, as well as our "high-minded, right-thinking, and enlightened" friend, Sergeant Buzfuz. Founded upon a rock, the church has nothing to dread from external violence. Plashing, rolling, flashing, such is the water at Lodore. He rang the bell, and found her gone and far from home. 'Tis a strange, wild note, sung by some fay or fiend. 'Tis like a shriek pressed from the sore heart. The storied windows, richly dight, casting a dim, religious light.

## ADVERBS.

**Adverbs** are used to express relations of place, time, manner, and degree; as, *where* liberty raised its first voice, *there* it still exists in undiminished vigor; *now* is the day of our salvation at hand; *then* came wandering by, a spirit like an angel; sweet Thames, flow *gently*, till I end my song; *much* I marvelled, this ungainly fowl to hear discourse *so* plainly.

Adverbs may be classified as **Adverbs of Place**, as, *here, there, where, whence, hither, thither, whither, nowhere, somewhere, first, secondly*, etc.

**Adverbs of Time**, as, *now, then, when, while, soon, often, frequently, already, always, ever, ere, seldom, since, until, yesterday, once, twice, thrice*, etc.;

**Adverbs of Manner**, as, *thus, so, pleasantly, gently, easily, agreeably*, etc.

**Adverbs of Degree**, as, *much, more, most, little, less, least, almost, quite, hardly, scarcely, even, only, very, wholly, merely, rather, sufficiently, too*, etc.

**Adverbs of Interrogation**, as, *how? where? when? whence? why? wherefore? whither?* etc.

When adverbs discharge the office of both conjunction and adverb, connecting as well as modifying, they are termed **Conjunctive Adverbs**, as, the soldiers were afraid *when* they heard the disastrous tidings; they looked back sadly *as* their native land receded from their sight.

Such words as *after, as, before, how, then, till, until, when, where, while, why*, are frequently employed as conjunctive adverbs.

### Comparison of Adverbs.

In regard to **comparison**, adverbs frequently follow the general rules that apply to adjectives, both in their regular and irregular forms, as, *late, later, latest; soon, sooner, soonest; diligently, more diligently, most diligently; industriously, more industriously, most industriously; badly, worse, worst; little, less, least; much, more, most; far, farther, farthest*, etc. Such words as, *better, best; first, last; little, less, least; much, more, most; near, no, still, well*, are capable of use both as adjectives and as adverbs. Their function is determined by their peculiar use in the sentence. The word *there* is often used at or near the beginning of a sentence, merely to prevent an abrupt beginning, or an unpleasant hiatus in the arrangement. It is an expletive or euphonic adverb, and as such is effectively employed; as, *there* is no place like home; *there* breathes a man with soul so dead, who never to himself has said, this is my own, my native land? if such *there* be, go mark him well; *there's* a divinity that shapes our ends, rough hew them how we may; in the greenest of our valleys, by fair angels tenanted, once *there* stood a fairy palace, radiant palace, reared its head.

**Adverbs** are also occasionally used with a general modifying force, that is, with no marked relation to any particular word. When thus employed, they are sometimes termed *independent*; though properly they affect the meaning of the whole clause or sentence by imparting an emphatic or heightened

tone; as, *verily*, the whirligig of time brings on his strange revenges; *yes*, they may forget, but will not I forget thee.

Point out the **adverbs** in the following sentences, assigning each one to its proper place:

Slowly and sadly we laid him down. Mr. Freeman says that the differences between the language of England and the language of America are not dialectic differences, but merely differences of local usage. The old English dialects are gradually dying out. Ring out a slowly dying cause. Flow down, cold rivulet, into the sea. The light brigade moved slowly forward, in the face of a galling fire, literally every foot of the ground being covered with their slain. I have ventured like little wanton boys that swim on bladders, these many summers in a sea of glory, but far beyond my depth. I saw an eagle whirling in his flight; instinctively I bent my bow, yet kept he rounding still. The greater diligence invariably assures the greater success. Man wants but little here below, nor wants that little long. So boldly he entered the Netherby hall. There is a pleasure in the pathless woods, there is a rapture on the lonely shore. I love not man the less, but nature more. And then again, I dissolve it in rain, and laugh as I pass in thunder. He who sedulously attends, pointedly asks, calmly speaks, coolly answers, and ceases when he has no more to say, is in possession of some of the best requisites of man. If he do but blench, his fate is sealed. Then he dies this moment, and you certainly do murder him whose life you have a chance to save, and will not.

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## PREPOSITIONS.

**Prepositions** are adverbial in origin, and show the relation of words; as, while I speak, some of the sentences which exercised me when a boy rise *to* my recollection; simple nature *to* his hope has given, *beyond* the cloud-topped hills, a humble heaven.

The noun or the pronoun following the preposition is called its *object*.

Prepositions are classified as

**Simple**, as, *at, but, by, down, for, from, in, since, of, off, on, through, to*, etc.

**Compound**, as, *across, above, aboard, about, among, behind, before, beside, between, betwixt, beyond, into, toward, towards, unto, upon, under, within, without*, etc.

**Complex**, as, *from above, from beneath, round about, from under, from within*, etc.

Sometimes such words as *saving, bating, during*, pass from the participial into the prepositional use; as, *saving* = excepting, the honor of my order, *during* the winter, *bating* his imperfect rhymes.

The word *but* is employed in a threefold sense: as a **preposition**, when it has an exclusive or restrictive meaning; as a **conjunction**, when it introduces a counter statement; as an **adverb**, when it is equivalent to *just, merely, only*; as, all *but* the Spartans had deserted the common cause; I go, *but* I return; Cassius is a wretched creature, and must bend his body if Cæsar *but* carelessly nod on him.

Point out the **prepositions** in these sentences, assigning each one to its class, and indicating its object:

Again I went back to my old love, Macaulay, who seemed even more charming than in former years. Between these conflicting interests there can be no compromise. The Normans spent the night before the battle of Hastings in prayer, the English spent it in carousing. The waves rolled over the ship, and poured down into the saloon, to the great dismay of the ladies, and the great amusement of the sailors. I was waked out of my nap by hearing the waiters sweeping the waters from out of the cabin, where it had poured in in torrents, having broken through the skylights, and covered the floor to the depth of two inches. Green be the turf above thee, friend of my better days. "After us, the deluge," said Louis XV. Who can fail to admire the zeal with which he labored for the public good; the disdain with which he looked down upon tyrants and bigots? There the dying lamps did

burn before thy low and lonely urn, O gallant chief of Otterbourne. As they passed, beneath their feet they heard the timbers crack. Above the city, on the highest point of the Radcliffe library, I gazed upon the concentrated beauty of Oxford. As you enter the church of St. Mary's, you cannot but recall the sad history of Amy Robsart, who, according to tradition, lies buried in its walls. From out of the depths, I cry unto thee. Dream of battle-fields no more, days of danger, nights of waking.

Owing to the close relation that exists between the preposition and the adverb, the same words are, according to their use and signification, sometimes employed as adverbs, sometimes as prepositions; as, *about, above, beneath, but, from, with, by, below, down*, and many others, which will readily suggest themselves.

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## CONJUNCTIONS.

**Conjunctions** connect words, parts of sentences, and sentences; as, the swan on still St. Mary's lake float double, swan *and* shadow; they labored with amazing energy, *but* with no commensurate result; be just, *and* fear not; seek peace, *and* pursue it.

**Conjunctions** may be arranged under two general heads:

**Copulative**, which connect parts that agree in meaning;

**Disjunctive**, which introduce counter statements or modifying propositions; as, 1st. He was a brilliant writer, *and* perfectly accurate in his conclusions; 2d. He was a brilliant writer, *but* his conclusions must always be accepted with considerable reserve.

**Copulative** conjunctions are such words as *and, also, as, because, both, even, for, if, since, so, that, then, therefore*.

**Disjunctive** conjunctions are such words as *although, but, either, else, except, lest, neither, nevertheless, nor, notwithstanding, or, provided, than, though, unless, yet, whereas, whether*.



Some conjunctions are often grouped in pairs or couples, so as to express a dependence or relation between the parts they unite. When thus used, these conjunctions are termed *correlatives* or *corresponsives*; as, *either—or, neither—nor, both—and, though—yet, as—so, so—as, so—that, whether—or*; as, his language is *both refined and chaste*; *as* all climates have their peculiar diseases, *so* all professions have their peculiar temptations; *whether* 't is nobler in the mind to suffer the slings and arrows of outrageous fortune, *or* to take arms against a sea of troubles, and by opposing end them; *either* to surrender unconditionally, *or* to be massacred, was the alternative; *neither* military *nor* civil pomp was wanting; *as* the artist can paint everything except perfect beauty, *so* the historian, when once in a thousand years he encounters the perfect, can only be silent respecting it.

Point out the **conjunctions** in the following sentences, assigning to each its proper class.

Honor and fame from no condition rise. We watched her breathing through the night, her breathing soft and low. He tried frequently, but fortune never smiled on his efforts. If it were so, it was a grievous fault. Since all that is not Heaven must fade, light be the hand of ruin laid upon the home I love. Education, properly understood, does not mean the mere acquiring of knowledge, but something vastly higher and better than this. Poets may boast as safely vain, their works shall with the world remain. But who can hope his lines should long live in a daily changing tongue? While they are new, envy prevails, and when that dies, our language fails. Though all others might forsake him, he remained constant, through good as well as through evil report. Notwithstanding the vigorous efforts of its champions, the spelling reform scheme has thus far made little progress. So live, that when thy summons comes, thou go like one who draws the drapery of his couch about him, and lies down to pleasant dreams. Both wealth and fame were at his disposal, but he turned away from both. As he was valiant, I honor him; as he was fortunate, I rejoice at it; but as he was ambitious, I slew him. Because sentence against an evil work is not executed speedily, foolish men imagine that there is no justice. Neither the dyes of Araby, nor the perfumes of India, can wash out this little stain. Either sub-

mission, or no quarter, was the alternative. As the ages change, so men change with them.

Such expressions as, *as if, as well as, inasmuch as, even though, but that*, are termed complex conjunctions, or conjunctive phrases; as, we can both endure the winter's cold *as well as* he; *as if* it were rare sport, indeed, to see Rome's fiercest gladiator turn pale and tremble like a child.

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## INTERJECTIONS.

**Interjections** are symbols of emotion, and are not in strict propriety parts of speech. They represent the beginnings of human speech, which has been in great measure developed out of the interjectional element; and even in the present stage of language, the force of entire sentences is frequently condensed into interjections with powerful effect. Such words as, *ah, alas, humph, oh, O, fie, pshaw*, etc., are interjections.

## SYNTAX.

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**Syntax** treats of the formation of sentences.

A **Sentence** is the expression of a thought; as, *the years glide by*; *Milton wrote Comus*.

A **Phrase** is a combination of words introducing or modifying a sentence; as, *in truth*, *to be brief*, *to speak frankly*.

In respect to their form, sentences may be classified as simple, complex, compound.

The **Simple Sentence** expresses a simple unmodified thought, the subject and the predicate occurring but once; as, *Macaulay wrote the Lays of Ancient Rome*; *the earth revolves on its axis*.

The **Complex Sentence** expresses a thought modified by another thought, the subject and the predicate occurring more than once; as, *he would have done admirably, had he only persevered*; *I will lend you this book, if you will return it*; as *I write, some of the memories of my school life rise to my recollection*.

In the complex sentence, the modifying clause is termed secondary or subordinate; the modified clause, principal or independent.

The **Compound Sentence** contains two or more coördinate propositions joined by some connecting word; as, *do justice and love mercy*; *the character of Milton was distinguished by loftiness of thought, that of Dante, by intensity of feeling*.

The connecting word is sometimes omitted by ellipsis, but it can be easily supplied in the grammatical construction.

According to their meaning, sentences may be classified as

**Declarative**, those which make a direct assertion; as, *Boswell's "Life of Johnson" is a celebrated biography; the Scotch songs are everywhere admired.*

**Interrogative**, those which ask questions, or make indirect statements; as, *who are these dressed in white raiment? shall we resist the power of England by lying supinely on our backs, and hugging the delusive phantoms of hope?*

**Imperative**, which expresses the will of the speaker or the writer in the form of request, command, or entreaty; as, *give every man thine ear, but few thy voice; lend me the last number of the Century Magazine; these few precepts in thy memory, see thou character.*

**Exclamatory**, which express feeling; as, *Back! back! Herminius, back! ere the ruin fall; alas! for those that never sing, but die with all their music in them. Mercy! cried Mr. Pickwick; help me! the creature is running away. Whoa! shouted Mr. Snodgrass; bless me! the other horse is running away, too.*

Command or entreaty is frequently expressed by the exclamatory sentence.

**Complex Sentences** are composed of clauses, principal or independent, modifying or subordinate. Clauses are generally united by conjunctions or conjunctive adverbs.

The parts of compound sentences are termed members. They are for the most connected by such words as *also, and, but, either, neither, nor.*

Such combinations as *the less said the better, the more we have the more we want, etc.,* are correlative or comparative sentences. It has been already pointed out that *the* in such connections is not the ordinary definite article.

**Syntax** may be regarded under two general heads: **Analysis**, which views the sentence as separated into its parts; **Synthesis**, which explains the formation of the sentence from its parts.

## ANALYSIS.

The **Parts of Sentences** are the **Subject** and the **Predicate**, which are termed the **Essential** parts; the **Secondary**, which modify the simple subject and predicate; the **Independent**, which have no mechanical relation to the rest of the sentence, as, appellations, titles of rank or dignity, interjections, adverbs used with an interjectional force, and certain participial constructions.

The **Subject** is that of which the verb asserts; as, *truth prevails*.

The **Predicate** is that which is asserted of the subject; as, *truth prevails*.

The **Subject** and the **Predicate** may be either simple, complex, or compound; as, *Horatius resisted*, *brave Horatius resisted*, *Horatius and his companions resisted*; *Horatius resisted*, *Horatius resisted heroically*, *Horatius resisted and repelled the enemies of Rome*.

The **Simple Subject** is for the most part a noun or a pronoun, or some word equivalent in meaning to a noun; as, *reapers reap*, *she sings*. *Just* is an adjective.

The **Simple Predicate** consists of the finite verb unmodified; as, *stars fall*, *energy triumphs*.

The **Complex Subject** is the simple subject modified.

The **Complex Predicate** is the simple predicate modified.

The **Compound Subject** is composed of two or more simple or complex subjects united by one or more conjunctions.

The **Compound Predicate** is composed of two or more simple or complex predicates united by one or more conjunctions.

**Note.**—All these are illustrated in the examples above.

Point out in the following examples the various kinds of **sentences**, and classify them both according to form and meaning. Point out the **subjects** and the **predicates**, arranging them according to their proper classes :

Sweetly, slowly, the morning breaks. Sweet, my child, I live for thee. Hudup, said the parson, off went they. What makes him shy so, said Mr. Pickwick, as he climbed up the side of the immense animal. Give me that man who is not passion's slave, and I will wear him in my heart's core; aye, in my heart of hearts. Were I Brutus, and Brutus Antony, there were an Antony would ruffle up your spirits, and put a tongue in every wound of Caesar's, that should move the stones of Rome to rise and mutiny. O Father, touch the east, and light the light that shone when hope was born. Gentlemen of the Lyceum, I second the motion. O for a lodge in some vast wilderness, some boundless contiguity of shade! Learn, for the sake of your soul's repose, that wealth's a bubble that comes and goes. And I have loved thee, Ocean, and my joy of youthful sports was on that breast to be. King Francis was a hearty king, and loved a royal sport. My breath to heaven like vapor goes; may my soul follow soon. If thou wouldst view fair Melrose aright, go visit it by the pale moonlight. Friends, Romans, countrymen, lend me your ears. Urge me no more; I shall forget myself. I know when thou didst hate him worst, thou lov'dst him better. Milton was, like Dante, a statesman and a lover; and, like Dante, he had been unfortunate in ambition and in love. Neither blindness, nor gout, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor proscriptions, nor neglect, had power to disturb his sedate and majestic patience. Milton's writings are powerful, not only to delight, but to elevate and purify. While this book lies on our table, we seem to be contemporaries of the great poet. I am weak, yet strong. I murmur not that I no longer see. On my bended knee, I recognize thy purpose, clearly shown. Get thee gone, but do it. My brave associates, partners of my toil, my feeling, and my fame, can Rollo's words add vigor to the generous energy that inspires your hearts? Go gather roses while you may, old Time is still a-flying; and yonder sun that shines to-day, to-morrow will be dying. Mary and Elizabeth,

though separated in life, were united in death. The doctrine of the divine right of kings was a fiction invented after the accession of James I. of England, with a view to strengthen a somewhat doubtful title. I would that my tongue could utter the thoughts that rise in me. Oh, for the touch of a vanished hand, and the sound of a voice that is still. Pray for my soul. More things are wrought by prayer than this world dreams of. So the whole round world is bound by gold chains about the feet of God. The old order changeth, yielding place to new, and God fulfils himself in many ways, lest one good custom should corrupt the world.

## SYNTHESIS.

**Synthesis** is the process of constructing sentences from words.

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## RULES OF SYNTAX.

### RULE I.

*The subject of a finite verb is in the nominative case; as, justice triumphs; tyranny is vanquished.*

The subject of a finite verb is generally a noun or a pronoun in the nominative case, but any word or combination of words, equivalent to a noun or a pronoun, may be used as the subject, as a verb in the infinitive, a phrase or a clause, a combination of phrases or clauses, or any part of speech, used merely as a name, without regard to its grammatical properties; as, *to be* contents his natural desire; *that Bacon wrote the plays of Shakespeare* is not generally admitted; *separate* is a word of three syllables; *justly* is an adverb; *the linking of the relative to its distant antecedent, and the verb to its far-off subject*, was to my youthful mind a source of never-failing delight.

As a general rule, the subject precedes the verb in the construction of the sentence; as, *Ney* was executed after the battle of Waterloo. But to this rule the purest usage has estab-

lished several exceptions; as, for example, in the imperative mood: be *ye* also ready, vex not (*thou*) the poet's mind. When the verb is preceded by the euphonious or expletive adverb, *there*—there lies *he*, go and look; there is a *rest* for weary souls; in poetical, rhetorical, and emphatic style—back darted *Spurius Lartius*; loud were the clanging *blows*; floats my *bark*; a Home, a Gordon, was the cry; when the subjunctive is used without its characteristic conjunctions—were *I* Brutus, had *he* been there; when quotations are introduced—Mercy! cried *Mr. Pickwick*, what makes him shy so? it's only his playfulness, said the *waiter*.

The placing of the subject after the verb leads frequently to the transposition of the words that modify it; as, *merciful* are all his ways; *bitter*, but *unavailing*, were his regrets; *joyful* to me was the sound; *enclosed* is a letter from your friend, Mr. Winkle.

The placing of the object at the beginning of the sentence also leads to the transposition of the subject; as, silver and gold have *I* none; friends have *I* none; much have *I* learned during this short journey.

Sometimes an adverb or a phrase precedes the verb, and the subject is transposed—here lies *Tom Brown*; here comes the *procession*; into your hands are *they* committed; with the empire, away went our *liberties*.

Point out the **subjects** in these sentences, explaining why some of them are placed after the verb, in accordance with the notes above.

All things come to him that waits. To be or not to be is the question. Go, lovely rose. Said Sam Weller: "They are only a couple of saw-bones, sir." With that, two horsemen rode straight up the hill. If there was anything that Mr. Tagrag loved except his dry goods, it was his daughter. Gone is the red man of the forests; gone from the great Atlantic slope. Let me see, then, what thereat is, and this mystery ex-



plote. Charge, Chester, charge. On! Stanley, on! were the last words of Marmion. Let but this strength of thought and speech be mine, and he that will may take the sleek, fat phrase, which glows but warms not, though it beam and shine; light, but no heat; a flash, but not a blaze. There are certain artists who, before they paint a portrait, close their eyes, that they may shut out every impression of the visible world. To that long list of worthies add we now the name of Tennyson. An is an indefinite article. Mind your p's and q's is an old adage. Hasten slowly, is a sound maxim for the student. Honor, fame, power, rank, were his to command. Up, up, quoth he, the sun is high; the day is fast a-flying. A sadder and a wiser man he rose the morrow morn. Great is Diana of the Ephesians.

Correct the following sentences, giving the reason for each correction :

Him and I are friends of a lifetime. You and them will eventually succeed. Her and I were school-mates. I have not so much talent as him, and therefore I cannot accomplish so much. It was not them that did it; it was us. Them who think so, are grievously in error. Whom did you say had been here? It was him and me.

## RULE II.

*A noun or a pronoun whose case sustains no grammatical relation to the rest of the sentence is said to be in the **nominative absolute or independent**.*

The **Nominative Independent** may be considered under the following heads :

Nominative Independent by address ; as, *most potent, grave, and reverend seigniors; gentlemen of the association; Milton*, thou shouldst be living at this hour ; *England*, with all thy faults, I love thee still.

Nominative Independent by exclamation ; as, oh, hollow *wraith* of dying fame! alas, the *rarity* of Christian charity under the sun!

Nominative Independent by pleonasm, when the subject is presented under more aspects than one, in order to heighten its meaning, or to enhance its effect ; as, *those that wait upon the Lord, they shall inherit the earth ; England, this isle of kings, this precious stone set in the silver sea.*

Nominative Independent before a participle, equivalent in meaning to a secondary or subordinate clause, like the ablative absolute in Latin ; as, *Octavius Cæsar having succeeded* (= when Octavius Cæsar had succeeded), the empire was established.

Nominative Independent after an infinitive, or a participle formed from an intransitive verb, or the infinitive mood or the participle of a verb in the passive voice ; as, *to have been a friend* of Lord Holland's was no slight honor ; *to be considered* the peer of Sir Joshua Reynolds was the climax of his ambition ; his *having been made a corporal* was the beginning of his military career.

The term absolute or independent does not imply that the so-called independent parts have *no* relation to the rest of the sentence. It simply means that they do not sustain any mechanical relation to it, though there may be, and there generally is, the closest logical connection. Nor does the term *pleonastic*, as applied to certain nominatives, convey the idea of redundant or superfluous subjects. Properly understood, the nominative independent by pleonasm is the presentation of the subject under more aspects than one, for the sake of heightening the effect and conveying a deeper impression. Nothing could be farther from the true conception of the nominative independent by pleonasm than to regard it as a merely gratuitous repetition of the subject. The English language seems peculiarly adapted to the successful use of this construction, and it is frequently employed by masters of style with fine rhetorical effect.

Point out the **nominatives independent** in the following sentences, assigning each one to its proper class :

Mary, I believed thee true, and I was blest in thus believing. Sweet Thames, flow gently till I end my song. Dan Chaucer, well of English undefiled, on fame's eternal bead-roll, worthy to be filed. What supports me, dost thou ask? The conscience, friend, to have lost them overplied, in liberty's defence, my noble task. Thy truth and thy spirit, they uphold me. The Persians having invaded Greece, the memorable battle of Marathon was fought. To become a graceful writer, and to be considered a fluent speaker, was his peculiar ambition. On, dread power, with such invisible motion speed thy flight through hanging clouds. My oarsmen, quoth the mighty king, draw near, that we the sweet song of the monks may hear. Reputation, a phantom, a bubble, that deludes but to destroy. Both sides having been wearied out with the protracted struggle, an armistice was proclaimed. Oh, the times; oh, the degeneracy of manners!

Point out and correct the errors that occur in the following sentences :

Them failing to comply with the terms, the negotiation was broken off. Us having put to sea, the coast of France was soon reached. Him failing, as usual, to be prompt, we were detained until the following day.

### RULE III.

*A noun or a pronoun limiting the word which denotes the name of the thing possessed is in the possessive case.*

**Note.**—At this point it would be well to refer to the rules for the formation of the possessive, and review the class in the different modes of forming the case.

As a general rule, the noun or the pronoun in the possessive immediately precedes the word which is the name of the thing possessed. The most frequent deviation from this rule is produced by the intervention of modifying words between the possessive case and the noun limited by it; as, Napoleon's best and bravest *troops* perished in the Russian campaign; Cæsar's inordinate and criminal *ambition* was the cause of his downfall.

The idea of possession may be expressed by *of* and the objective, as well as by the regular possessive sign *'s*; as, the beginning *of a thing* is better than the end thereof; the ruin *of that house* was great.

As a general rule, the possessive formed by *'s* is applied to rational and animated objects, except in rhetorical or poetical style, and in certain well-established instances which have been already pointed out; as, 1st. *Man's* mission, *angel's* visits, *woman's* gentleness; 2d. A *day's* march, an *hour's* ride, last *evening's* entertainment, the *winter's* cold, the *summer's* heat, the *grave's* mouth, etc.

The word limited by the possessive may be omitted when the sense and the context readily suggest it; as, the publications of the Early English Text Society are printed at Trübner's —.

In writing the possessive case of complex proper nouns, the last word of the complex noun receives the possessive sign; as, Donald G. *Mitchell's* Reveries of a Bachelor; Dr. Samuel *Warren's* Ten Thousand a Year; William Makepeace *Thackeray's* Four Georges.

Individual possession is indicated by the possessive sign suffixed to each name; community of interest or possession, as partnership, is indicated by suffixing the possessive sign to the name of the last person; as, 1st. *Mommsen's* and *Froude's* sketch of Julius Cæsar; *Macaulay's* and *Ranke's* estimate of the Revolution of 1688; 2d. Beaumont and *Fletcher's* plays; Seely and *Abbott's* English Lessons for English people; Quirk, Gammon, and *Snap's* fee in the Titmouse case.

If there are two nouns in the possessive, in apposition with each other, the possessive sign is suffixed to that one which immediately precedes the word limited by the possessive; as, Snug the *joiner's* part in the Midsummer-Night's Dream; Titania the *fairy's* transformation by Puck.

Correct the following sentences so as to conform to the rules above :

Bulwers' novels are not so popular as formerly. Johnson and Latham's dictionaries were an improvement on previous works. Max's Müller's Science of Language is a fascinating book. In Macaulay and Addison's era, literature made wonderful advances. The success of the new drama gained the critics, as well as the people's commendation. The Farmer's and Mechanic's Bank has suspended payment. Daniel Deronda was one of George Elliot's, the gifted novelist's, most brilliant creations. Warwick's, the king maker's fame, was at its climax during the Wars of the Roses. Leslie Stephens' History of English Thought. During the xvii. century, King Charles' the Second's reign was noted for its profligacy.

Point out and parse the **possessives** in the following sentences :

Macaulay's Essay on Warren Hastings is a piece of brilliant delineation. Ben Jonson's epitaph has become famous wherever English is known. Dr. Johnson's Rasselas is said to have been written to defray his mother's funeral expenses. Avarice was the Duke of Marlborough's besetting sin. Endeavor to walk in wisdom's ways, and to follow her teachings. John of Gaunt's memory will always be associated with Chaucer's. If you ever go to London, do not fail to see Madame Tussaud's wonderful wax-works. Henry Timrod's poems contain some exquisite thoughts. Tennyson's Maud is said to have been written over fifty times. The court-martial's jurisdiction is purely military. Chancellor Jeffrey's career has few parallels in judicial history. The queen's prerogatives are limited by law. The swallow's flight to the South is a sign of coming cold weather. Bottom, in the ass's head, is one of Shakespeare's finest strokes of humor. Macaulay compared Pope's translation of Homer to Bottom's translation into the character of an ass.

#### RULE IV.

*The noun or the pronoun which is the object of a transitive verb or a preposition, is in the objective case.*

The object need not be a noun or a pronoun only ; it may be the infinitive or verbal noun, or it may consist of a phrase, a clause, or a sentence ; as, he studies *French* ; I love *to read* = reading ; he thinks that *you are mistaken* ; he abhors *what*-

*ever tends to debase*; how I loved to *follow the complicated syntax of a great author*. Such words as denote an action of the physical or the mental senses, as, *see, hear, say, think, believe, etc. (verba sentiendi et declarandi)*, frequently take a phrase, a clause, or a sentence as their object.

The participle of transitive verbs retains enough of the verbal force to admit an object; as, I see them laying waste the pleasant *vales*, and spreading *ruin* o'er a smiling land.

Verbs, originally intransitive, sometimes take an objective formed from the same verbal stem, denoting the thing produced or effected by the action of the verb; as, he fought the good *fight* of faith; I dreamed a *dream* in the midst of my slumbers; he sleeps his last *sleep*; thank me no *thankings*; uncle me no *uncles*; proud me no *prouds*.

This is called the **cognate objective**, or objective of kindred signification.

Expressions of *time, measure, value, distance*, are placed in the objective case, in strict accordance with its meaning, to mark the point reached, the limit or extent of the time, measure, value, or distance; as, he lived *fifty years*; what makes the mutton *five-pence a pound*? Petersburg is *sixty degrees* north latitude; an old man, *fourscore and five*; I'll bear thee hence, where I may weep my *fill*; the army marched *ten miles*. This is in perfect harmony with the force of the accusative or objective case, which marks the point reached by the action of the verb, the goal or limit, first in space, then in time, and by a logical extension of its meaning, the measure, distance, or value, all of which are expressions of a limit,—a point reached. As a general rule, a transitive verb is followed by an object only in the active voice; sometimes, however, the *object of the thing* follows the verb in the passive; as, I was taught *Latin* by the famous Dr. Busby.

In such expressions, as he taught *me German*, the pronoun is the indirect object of the action asserted by the verb, being

governed by a preposition understood; the noun is the direct object of the transitive verb. The object generally follows the verb or the preposition; as, Boswell wrote a *Life of Johnson*; except in emphatic or rhetorical style, as *honor and fame* crave I not. When *that* is used as an object, it generally precedes the word of which it is the object; as, Solomon was the wisest king *that* history records; they cheerfully gave all *that* they had.

Correct these sentences in accordance with the rules above:

Who do you wish to see? Every one is gone but you and they. He that is diligent and faithful, encourage by all means in your power. I do not know who they intend to elect. The whole company had departed but you and she. Who do you suppose I met to-day?

Point out and parse the objects in the following sentences:

How dear to my heart are the scenes of my childhood, when fond recollection recalls them to view. All the base passions that slavery generates in them that submit to it; all the ferocity which it develops in those who resist it, were concentrated in this unhappy race. I read Guy Mannering with constantly increasing delight. Freeman's Norman Conquest is an historical work of great excellence and high authority. In his high place, he had so borne himself that all had feared him, that many had loved him, and that hatred itself could deny him no title to glory save virtue. There sat side by side the greatest painter and the greatest scholar of the age. To whom can this be true, who once has heard the cry for help, the tongue that all men speak, when want, or fear, or woe is in the throat? Each word pressed out is like a shriek, pressed from the sore heart, or a strange, wild note, sung by some fay or fiend. He was taught the ancient tongues at Oxford. I fail to perceive the truth of your remark, or the justice of your criticism. Our voices took a higher range. Once more we sang, "they do not die, nor lose their mortal sympathy, nor change to us, although they change." He supposed that he was near the mark. They thought that they had been detected in an error of law. There can be no less acknowledged than that her seat is the bosom of God; her voice the harmony of the world. All things in heaven and earth do her homage, the very least as feeling her care, and the greatest as not exempted from her power. Wild-flower wreaths from side to side, their waving tracery

hang to hide, what ruthless time has wrought. By many a death-bed have I been, and many a sinner's parting seen, but never aught like this.

## RULE V.

*A noun or pronoun in apposition with another word is in the same case.*

The word in apposition is added to define precisely the first word by imparting to it a distinctive or individual character; as, Cyrus, the *Emperor*; Lewis, the *Pious*; Charles, the *Simple*; Jack, the *Giant-killer*; Bacon, the *wisest, brightest, meanest* of mankind; let us die for our sovereign, *Maria Theresa*. The word in apposition carries with it much of the force of the adjective, and sometimes differs from it only by the special or personal meaning which it expresses.

The word in apposition frequently forms part of the predicate; as, Ranke's History of England is a masterly *work*. This may be called predicative apposition.

Sometimes one word is in apposition with a phrase, a clause, a sentence, or with several clauses or sentences, enumerating particulars, all of which are summed up by the word in apposition; as, the conscience to have lost them overplied in liberty's defence, my noble *task*; the piercing through the inverted sentences of Paradise Lost, the variations in mood and tense, the transformations often necessary to bring out the sense of an author, *this* was a source of never-failing pleasure.

The word *as* is often followed by a noun indicating rank, position, character, in apposition with some preceding noun or pronoun; as, Caesar's reputation *as* an orator was second only to Cicero's. Wellington's career *as* a statesman can scarcely be considered a success.

When a noun in the possessive case is in apposition with another, the noun immediately preceding the name of the thing possessed receives the possessive sign; as, the poet



*Tennyson's Idyls of the King*; the novelist *Hardy's Two on a Tower*.

Correct the following sentences in accordance with the rules above:

Spenser, the author of the *Fairy Queen*, lived in Marlowe's, the dramatist's era. This is Lord Derby's, the English statesman's, translation of Homer.

Point out and parse the words in **apposition** in the following sentences:

Italy, that paradise of exiles, how beautiful when the glow of heaven descends upon it. Socrates had no cause to be proud of his pupil, Alcibiades. "Love thyself last; cherish those hearts that hate thee," a sentiment which commends itself to all. Hail! Macbeth, thane of Cawdor. Cornelia, the mother of the Gracchi, was a noble type of a Roman matron. Eternity, our being's end and aim. Athens, eye of Greece, mother of arts and eloquence. See there the olive grove of Academe, Plato's retirement. O thou great movement of the universe! or change, or flight of time, for ye are one. There lived in Gothic days, as legends tell, a shepherd swain, a man of low degree, whose sires perchance in fairy land might dwell, Sicilian groves, or vales of Arcady. Fame is the spur that the clear spirit doth raise, that last infirmity of noble minds, to scorn delights, and live laborious days. Behold a pupil of the monkish gown, the pious Alfred, king to justice dear, lord of the harp and liberating spear, mirror of princes. See now this flower, the morning's darling late, the summer's queen. Julius Cæsar, the only creative genius produced by Rome, the last produced by the ancient world, was assassinated B.C. 46.

#### RULE VI.

*A noun or a pronoun placed after an intransitive verb, or a verb in the passive voice, and signifying the same person or thing as the noun or the pronoun preceding the verb, is in the same case.*

The words to which this rule is most generally applied are such as *appear, appoint, be, become, call, choose, consider, con-*

*tinue, deem, elect, grow, hold, make, name, proclaim, turn, wax*; as, Washington was twice elected *president*; Marius was made *consul* seven times; Cincinnatus was proclaimed *dictator*; John was nicknamed *Lackland*. Such examples may be properly classed under the head of predicative apposition.

Correct the following examples in accordance with the rule above:

It was not them, it was him, that made so egregious a blunder. I had no doubt that it was her, her face seemed so familiar. "That's me," said King George III., who seemed to think that a certain story was intended to apply to him.

Point out in the following examples and parse the **nouns** and **pronouns** that are in the **same case** before and after the verb.

He became a living soul. I should have thought that the lady herself might have stood interpreter. Syphax shall stand the second in my kingdom. The work of each immortal bard appears, the single wonder of a thousand years. That Lewis who was styled the father of his people. In his old age, Diogenes was taken captive by pirates. The little one has become a thousand, and the small one a mighty nation. Spenser is often called the poet's poet. Our hopes, our fears, are one. I should be much for open war, peers, if what was urged main reason to persuade, did not dissuade me most. I was adopted heir by his consent. Are we not counted of them strangers? Talking is not always to converse. Up to that time he had been thought the finest scholar in England. Any interval of rest might be considered a state of tranquillity. He was soon reputed one of the best workmen in the country.

## RULE VII.

*A personal pronoun assumes the number, person, and gender of the noun that it points out.*

The **personal pronoun** is so called because it indicates by the variations of its form precisely what *person* is meant.

In editorial style, in the style of royal proclamations and edicts, the plural number is substituted for the singular. In editorial style, the writer seems to identify himself with others by *we*; in royal style, the plural is used by way of dignity, the so-called *majestatic* plural.

*They* is frequently used of an indeterminate number (French, *on*; German, *man*); as, *they* say this house is haunted.

The form *you*, strictly plural, has become the general designation of the singular as well as the plural, *thou* being mainly restricted to poetic, rhetorical, and sacred style.

If a personal pronoun points out two or more nouns in the singular, connected by *and*, the pronoun should take the plural form; as, Arnold and Mommsen will long retain *their* fame as historians. If they are connected by *neither*, *nor*; *either*, *or*, the pronoun takes the singular form; as, neither Mommsen nor Arnold can fail to instruct *his* readers.

If one of the nouns connected by *either*, *or*, *neither*, *nor*, is in the plural, the pronoun takes the plural form; as, neither Napoleon nor his marshals understood *their* danger.

If a noun which is the name of a person has one or more nouns following it, connected by *and*, attributing quality, rank, office, the pronoun pointing it out is in the singular number, as but one person is referred to; as, Story, the sculptor and the poet, has added to *his* fame by *his* examination of the bust of Shakespeare.

The pronoun *it* is often used with no definite reference to a subject; as, *it* is not truth you seek; "*it* snows!" cries the school-boy; *it* never rains, but *it* pours. This use of the word is impersonal.

Singular nouns connected by *and*, and preceded by a distributive, are pointed out by a pronoun in the singular, the distributive impressing upon each noun an individual character; as, every officer and every soldier bowed *his* head in humility and reverence.

A noun whose gender is undetermined is generally pointed out by a pronoun in the masculine; as, many a person has missed *his* chance; many a friend has shown *himself* unfaithful.

In cases of uncertain gender, language is said to prefer the masculine to the feminine, and the feminine to the neuter.

Indefinite expressions, such as *many, dozen, score, some, few*, are pointed out by pronouns in the plural; as, many made the snow *their* winding-sheet; a few found friendly graves at the hands of *their* enemies.

A pronoun in the plural, pointing out two or more nouns or pronouns of different persons, united by *and*, takes the first person if one of the nouns which it points out is in the first person; as, *she* and *I* (*we*) are paying the penalty of *our* neglect. If none of the nouns that it points out are in the first person, it takes the second person, if any of the nouns designated by it are in the second person; as, *you* and *he* (*you*) have succeeded beyond *your* most sanguine hopes.

Correct the following sentences in accordance with the notes above:

Every one has their infirmities. If any one calls, please say to them that I shall soon return. Every hour and every moment have their responsibilities. Every scholar should turn their advantages to the best account. If any one is guilty of a blunder, let them be excused if they frankly acknowledge it. Every youth in the world has some high hopes of their future. The nation looks to every one to do their duty in this time of emergency.

Point out and parse the **personal pronouns** in the following sentences:

There, too, was she, to whom the heir to the throne had plighted his faith. True grace in writing comes from art, not chance, as they move easiest who have learned to dance. To all the charms of beauty, and the utmost elegance of external form, she added those accomplishments which render their possession agreeable. According to the traditions of his companions, Mohammed was distinguished by the beauty of his

person, an outward gift which is seldom despised, except by those to whom it has been refused. Few writers of any age or any country have afforded more genuine pleasure by their writings than Washington Irving. She was the last of her race. Her own sad prophecy had been fulfilled, and she lived to see those whom she had most trusted turning their eyes to the rising sun. Thy soul was like a star, and dwelt apart. Methinks I hear a spirit in your echoes answer me, and bid your tenant welcome to his home. The worst legacy which princes or statesmen could bequeath to their country would be the resolution of all its perplexities, the establishment by them of a finished state which would neither require nor tolerate improvement.

#### RULE VIII.

*A relative pronoun assumes the number, person, and gender of its antecedent.*

A relative *relates* to its antecedent, introducing a clause which it connects with it. The relative does not occur except in the complex sentence.

The relative *who* relates to persons or objects personified; *which* to irrational animals and inanimate objects; *that* is the most comprehensive relative, relating to all classes of objects, rational or irrational, animate or inanimate. *That* may be substituted for *who* or *which*, whenever it is desirable to mark the relation very closely, this relative always carrying with it some of its demonstrative force. *That* is often used instead of the other relatives after the superlative degree; after the word *same*; after *it* used in an impersonal sense; after the interrogative *who*. The relative should always be placed as near as possible to its antecedent, in order to indicate the correct relation.

**Note.**—There is no principle of English syntax that requires to be more rigidly insisted upon than this. See Observation, page 99, Elementary Grammar.

*As* is sometimes used with the force of a relative, especially after *such* and *same*; as, such *as* it was in the prime of manly

beauty, such it continued to be, when, after having experienced every calamity to which human nature is subject, he retired to his hovel to die; it is not the same *as* it was in the olden time.

Correct the following examples in accordance with the rules above:

The great naturalist described with wonderful clearness the people and the lands which he had seen. It was he who made this extraordinary proposition. All which we long for most earnestly is frequently withheld from me. This is the same author who was criticised so severely in the Westminster Review. This is the famous house which Jack built. This is the great giant-killer who figures so largely in romance.

Point out and parse the **relatives** in the following sentences:

The shepherd swain, of whom I mention made, on Scotia's mountains fed his little flock. Great spirits now on earth are sojourning—he of the cloud, the cataract, the lake, who on Helvellyn's summit wide awake, catches his freshness from archangel's wing. The last days of Socrates were spent in prison in discourse respecting human and ethical subjects, which had formed the charm and occupation of his previous life. To whatever avocations we may be called in life, let us never destroy our sensibility to beauty, but carefully seek the opportunity of maintaining it in exercise. In secret sympathies of mind, in founts of feeling which retain their pure, fresh flow, we yet may find our early dreams not wholly vain. Whom nothing can procure, when the wide world runs bias from his will, who still is noble, and prays to be so still. Whose was the manly arm that flung defiance to the ring? Milton adorned "Paradise Lost" with all that is most beautiful in the physical and in the moral world. His thoughts resemble those celestial fruits and flowers which the Virgin Martyr of Massenger sent down from heaven to earth, distinguished from the productions of other soils by their ripeness, bloom, and sweetness. They that seek wisdom will certainly find her. I will a tale unfold whose lightest word shall summon up your blood. It was the same architect that built this grand old cathedral. It is the part of philosophy in whatever state we find ourselves to be content therewith. He whose parricidal hand was lifted in this desperate movement, met the fate that has so often befallen such adventurers.

## RULE IX.

*An article limits the meaning of the noun.*

*The* may relate to nouns in either number; *an* or *a* to nouns in the singular, sometimes to nouns denoting masses or multitudes; as, *a* mighty host; *a* valiant army.

When the *an* or *a* is placed before a proper noun it loses its individual character, and becomes common; as, every dramatist is not *a* Shakespeare, neither is every general *a* Napoleon.

The article is generally omitted before abstract nouns, before the names of sciences, and before common nouns having no reference to individuals, but used in a generic sense; as, *astronomy* is the celestial science; *truth* is fallen in the streets, and *equity* cannot enter; *art* is largely the creation of the Greeks; *man* was made in the image of God.

The article is frequently omitted in expressions of time; as, *last year*, *next week*, etc.

The article is also generally omitted before designations of rank or honor; as, he received the degree of *Doctor of Laws*; he succeeded to the high office of *Lord Chancellor*..

*The* frequently precedes adjectives used with a substantive force; as, *the just* are *the most generous*.

As a general rule, the article is used to mark distinctions of class or character; as, *the high* and *the low*; *the haughty* and *the humble*; *the first* shall be last, and *the last* shall be first.

Correct the following sentences in accordance with the rules above:

The weak and strong both frequent this resort. Hewas elected to the office of a school commissioner. I said an older, not braver soldier than Brutus. Oxford conferred on him the degree of a D. C. L. A noun or pronoun must be carefully distinguished. Ella Warren is a kind of a romance. He took the degree of a Ph. D. at the University of Göttingen. The relative and interrogative must not be confounded. Grote, the historian and the banker, is buried near Bishop Thirlwall in West-

minster Abbey. Not far off is Macaulay the historian and the essayist. Give not thine ear to the vicious nor indolent.

Point out and parse the **articles** in the following sentences :

A chieftain to the Highland bound, cries, Boatman, do not tarry, and I will give thee a silver pound to row us o'er the ferry. The nominative case differs from the possessive in form. An historian like Gibbon will hardly ever be superseded. An historical work, such as Mignet's French Revolution, is worthy of the most careful study. An orange or an apricot is a delicious fruit. A university, so venerable as Oxford or Cambridge, impresses the visitor very profoundly. Many a time I had plucked the first ripe grapes from off those lofty cliffs, and borne them home in childish triumph. Full many a gallant knight has there run pacing along this now neglected course. Such a course speedily made Pitt the idol of the nation, which had long bitterly chafed under the corruptions of its representatives. Beyond all other statesmen of the xviii. century, he understood and sympathized with the feelings of the English people.

### RULE X.

*An adjective attributes quality to the noun or the pronoun, or limits its meaning.*

When adjectives are used to designate classes of persons or to denote abstract quality, they become equivalent to substantives ; as, *the good, the noblest, the poor* ; Victor Cousin's Treatise on *The True, The Beautiful, and The Good*.

Double forms of comparison were not unfrequent in the older stages of the English language ; as, *the most fairest damsels* ; the young man is *more foolisher* ; I am *more better* than Prospero ; the *most unkindest cut* of all ; the *most straightest* sect of our religion ; his *more braver* daughter.

In the modern forms of the language, such comparisons are generally restricted to the rhetorical and poetic style, though the force of comparison is frequently augmented by adverbs or adverbial phrases ; as, there are maidens in Scotland more



lovely *by far*, who would gladly be bride to young Lord Lochinvar; O *yet* more miserable, a self-restraint of the *very* highest kind; Themistocles was *by far* the greatest naval commander of Athens; Bentley was *incomparably* the most brilliant classical scholar of his time.

In poetic constructions, the adjective often assumes the place of the adverb for metrical reasons; as, *light* be the hand of ruin laid upon the home I love; *slow* and *sure* comes on the golden year.

In ordinary prose, avoid the use of the adjective for the adverb, or the adverb for the adjective. An adjective denoting plurality must agree with a plural noun; as, *ten years* of his life were spent in Germany.

The indeterminate form, *many a*, is generally followed by a noun in the singular; as, *many a gem* of purest ray serene; full *many a flower*.

Until a recent period in the history of English, the plural adjective was frequently joined with a singular noun, even by reputable writers, and this usage still survives in popular speech.

Such combinations as a *ten-foot* pole, a *five-dollar* bill, are allowable; as, *ten-foot*, *five-dollar*, etc., are compound adjectives, describing their respective nouns.

An adjective generally precedes the noun, and follows the pronoun, which it describes. When an adjective follows the verb, its noun or its pronoun preceding it, it is termed a *predicative* adjective; as, he is *able* and *willing*; Freeman is an *accomplished* historian.

An adjective may sometimes describe a phrase, a clause, or a sentence; as, that he is the most capable scholar is *unquestionable*; to escape his vigilance is *impossible*.

A noun may be described by more than one adjective; as, a *charming young* lady; a *dear good* creature.

Sometimes the same noun is preceded by two or more adjectives, one of which may be a numeral; as, *three blind mice*; *twelve long years*. The relation of the common or descriptive adjective to the noun is much closer than that of the numeral; the former expressing an essential or intrinsic quality, the latter a numerical order or relation.

Correct the following sentences in accordance with the rules above:

Education is more universal in America than in any other country. He will never succeed, as he moves so slow. Twenty foot of water is sufficient to float a large vessel. Lord Chatham was the most accomplished of all the orators that had preceded him. A more inferior hotel I have never seen. The sentence was translated conformable to the Latin idiom. He walks so rapid that he will soon be here. He looks very badly after his long illness. I have been feeling miserably for several days.

Parse the **adjectives** in these sentences:

Often puerile, sometimes gross, sometimes even unchristian, the mediæval legends are only illustrations of a rational faith in God's personal character. Among ourselves there is a constantly widening circle of the enlightened, which restrains the half-educated world from relapsing into barbarism. Among ourselves there is still, no doubt, a torpid mass of bigotry, but it is restrained from all but occasional outbursts by the righteous principles that long experience has worked into the public sense of Europe. The few active fanatics that still exist within the four seas, number not a single statesman or man of learning in their ranks. Athenian and Roman politics were scarcely traversed by religious influences, and their statesmen never halt between two opinions. Norman, Romanesque, and Gothic are all well-known styles of architecture. The Indo-European or Aryan family includes most of the cultivated languages of the world. Among the rich, glass windows were coming into use, but chimneys were unknown; woven fabrics were unknown, and the very palace of Becket was strewn with rushes. The scientific tendencies of our times have substituted a vivid appreciation of material wants for mediæval idealism. The Aristotelian philosophy was violently assailed by the Baconian system. The Norman race was one of the most brilliant and chivalric that existed during the middle

age. Westward the course of empire takes its way. The four first acts already past—the fifth shall close the drama with the day. Time's noblest offspring is the last. The seven last plagues are described in the book of Revelation. Our two first parents were expelled from Paradise. The first six books of Virgil's *Æneid* are generally read in classical schools.

### RULE XI.

**A pronominal adjective relates to the noun that it limits, or agrees with the noun that it points out, in number, person, and gender.**

The distributive pronominals are *each, every, either, neither*. They always conceive of nouns singly or distributively; as, *each* in his narrow cell forever laid; *every* one of them was distinguished by the extent of his attainments; *neither* of them attained the climax of his ambition.

The demonstrative pronominals are *this, that, these, those*.

*That* is often used as a <sup>relative</sup> demonstrative, but it always carries with it some of its demonstrative force.

*This* refers to what is nearest to the speaker in space, time, or in thought; *that* to what is by comparison with *this*, remote from the speaker. Hence, they sometimes denote contrast or antithesis, corresponding in meaning to former and latter; as, look on *that* era, then on *this*.

The force of *this* and *that* may be illustrated by comparison with the Latin *hic* and *ille*.

The pronominal adjective assumes the number of the noun, whose meaning it limits; as, *this* sort, *that* kind.

*None*, a contraction of *no-one*, compare Latin, *nemo, nullus*, refers to nouns in either number; as, *none* knew him but to love him, *none* named him but to praise; the mate called earnestly for a knife, but there was *none* to be had.

*Some* is always indeterminate in sense; as, there are *some* that say so; *some* think one thing, *some* another.

*Any* may relate to nouns in either number, and though indeterminate in its reference, it dwells especially upon the indefinite object; as, *any* of them might feel honored by such a tribute; he is supremely regardless of *any* body's opinion.

*Each* refers to the separate individuals composing a collection; *all* relates to the totality; as, *each* of them sat silent, gazing earnestly upon *his* neighbor's countenance; *all* of them sat silent, gazing earnestly upon *their* neighbors' countenances.

*Every* limits a noun expressed; *every* idle word that men speak; *every* consideration was brought to bear in vain.

*Every* has reference to more than two objects which it singles out; *each* singles out two or more than two.

Correct the following sentences in accordance with the rules above:

Each of them will find that they are mistaken. Every one of the class missed their lesson. If any one says so, they have blundered grievously. Them people are very odious to all right thinking persons. These kind of fruits grow only in the tropics. Those sort of flowers flourish only in southern latitudes. If anybody calls to see me, ask them to sit down and wait a moment. Neither one of them were right. Each of them have failed to comply with their engagement. Every one of them were on hand just as the steamer arrived. Neither of the two who promised so faithfully have complied with their promise. Those disastrous news soon spread from the mountains to the sea. These kind of knaves I know. These alms were given in accordance with the purest motives.

Point out and parse the **pronominal adjectives** in the following sentences:

The perfect historian is he in whose work a due subordination prevails; some transactions are prominent, others retire. Sir Walter Scott has used those fragments of truth, which historians have scornfully rejected, in a manner that may well excite their envy. In an imaginary history, such as we are describing, we should find ourselves in the company of knights, such as those of Froissart, and of pilgrims, such as

those who rode with Chaucer from the Tabard. In every county there were elderly gentlemen who had seen service which was no child's play. One had been knighted by Charles I. after the battle of Edgehill; another still wore a patch over the scar which he had received at Naseby. So find I every pleasant spot in which we two are wont to meet. Each word is like a shriek pressed from the sore heart, or a strange, wild note, sung by some fay or fiend. Each of them was distinguished by strongly marked characteristics. Of the great men by whom he had been accompanied at his entrance into public life, one had poured forth his blood on the scaffold. Some were pining in dungeons, others had carried across strange seas their unconquerable hatred of oppression. Some had been taken away from the evil to come; a few were still left, the victims of ingratitude, poverty, and neglect.

## RULE XII.

*A finite verb assumes the number and person of its subject.*

In the imperative mood the subject is a pronoun, which is sometimes expressed, though generally understood; as, *depart* (*thou or you*) in peace; *leave* (*thou or you*) no black plume as a token; *be ye* also ready; *go thou* and *do* likewise.

The subject of every finite verb, except a verb in the imperative mood, should be always expressed, unless two verbs are so combined as to render the repetition of the subject unnecessary.

The subject of a verb need not be a noun only; the infinitive or verbal noun, a phrase, a clause, or a sentence, whose meaning is equivalent to a noun, may be used as a subject.

When a verb has a phrase or a clause for its subject, it assumes the third person, singular number, the clause or the phrase being regarded as the expression of one thought; as, to bear nobly the uses of adversity *is* to prove one's self a hero.

Nouns in the singular united by *and* and preceded by distributives, such as *each*, *every*, are regarded as distinct, and therefore require the verb in the singular form; as, *each* day

and *each* hour brings with it some new development; *every* freshman and *every* sophomore was called upon by the examiners.

If the verb has two or more singular subjects connected by *and*, as a general rule, it assumes the plural form; as, *honor* and *integrity* are essential traits.

If two or more singular subjects, united by *and*, are used to denote the qualities or attributes of one person, the idea being singular, the verb assumes the singular form; as, that *hero* and *patriot* has been laid to rest in St. Paul's Cathedral.

When two or more singular subjects are joined by such adverbial or conjunctive expressions as *not only, but not, as well as, and also*, they divide the sentence into distinct propositions, the verb that is expressed belonging grammatically to the first subject, and each of the others belonging to a verb understood; as, not only *dignity*, but *delicacy* requires it; *Gibbon*, but not *Montesquieu*, was consulted; the emperor's creed, as well as his edicts, is the universal law of the land.

Such complex expressions as, *Mitchell's Reveries of a Batchelor*, *Max Müller's Chips from a German Workshop*, are designations of one object, and take the verb in the singular.

Two or more singular subjects, united by the conjunctions *either—or, neither—nor*, require the verb in the singular; as, *either* modesty or diffidence is a rare virtue; *neither* presumption nor arrogance is pardonable.

If one of the subjects connected by *either—or, neither—nor*, is plural, the plural noun is generally placed next to the verb; as, neither *Catiline* nor his *confederates* perceived the power of *Cicero's* eloquence.

A verb having subjects in different persons, connected by *and*, takes the first person in preference to the second, and the second person in preference to the third; if the subjects

are connected by *either—or, neither—nor*, the verb generally conforms to the person of the nearest subject; as, 1st. *Snodgrass* and *I were* school-mates; 2d. *Either you or I am* to deliver the valedictory.

Correct the following sentences in accordance with the rules above:

Was you there when the accident happened? The steamer *Polynesian*, with two hundred passengers, were lost by collision near Liverpool. *Bulwer's Last Days of Pompeii* are very fascinating to lovers of historical novels. Neither of these were so deeply concerned in the Declaration of Independence as Mr. Jefferson. His diction, as well as his vocabulary, have been corrupted by the study of vicious models. Not charity alone, but common justice, demand the enforcement of the penalty. He or I has been deceived by erroneous information. He and I am reading the *Canterbury Tales* of Chaucer.

Point out and parse the **finite verbs** in the following sentences:

Few men have had their elasticity so thoroughly put to the proof as *Cæsar*, the sole creative genius produced by Rome, and the last produced by the ancient world, which marched on in the track that he had marked out for it until its sun had set. *Cæsar* had tasted the bitterness as well as the sweetness of the cup of fashionable life; had recited and declaimed; had practised literature and made verses in his idle hours. If, in a nature so harmoniously organized, there is any one trait to be singled out as characteristic, it is this—that he stood aloof from all ideology and everything fanciful. Around him, as around all those whom the full lustre of woman's love has dazzled in youth, fainter gleams of it continued imperishably to linger. We must conclude, and yet we can scarcely tear ourselves away from the subject. Except when speaking some round untruth, *Elizabeth* never could be simple. Few men have ever looked upon a battle-field with a surer perception of the impossible than his: he would not draw his sword to hew rocks, but when he did draw it, it went through. It is but a partial resemblance that there can be between the great Puritan general and the conqueror of *Waterloo*; a more correct parallel would be between the *Dukes of Wellington* and *Albemarle*. Had *Cromwell* allowed the tendencies of the separatists and the democratic zeal of the army, in conjunction with

which he rose to power, to run their course unchecked, everything must have been plunged into chaotic confusion, and the existence of the new state would have been impossible. The rites being over, Charles V. asked his confessor whether he might not now perform his own funeral, and so do for himself what would soon have to be done for him by others.

## RULE XIII.

*A verb in the infinitive depends upon the word whose meaning it limits.*

The infinitive frequently depends upon the finite verb whose meaning it completes, though it may depend upon almost any part of speech.

It often completes the meaning of adjectives denoting some quality; as, *hard, easy, fit, pleasant, agreeable, wonderful, difficult*; as, *hard to tell*; *wonderful to relate*; *difficult to accomplish*; *pleasant to see*, etc. In this respect, the English infinitive may be profitably compared with the Latin supine in *u*.

The infinitive, being in strict propriety a verbal noun, may be either the subject or the object of a verb; as, *to be* contents his natural desire; *to know* him, *to serve* him, *to love* him, was with them the great object of existence; I purpose *to write* the history of England; I rather choose *to wrong* the dead. Verbs that admit the infinitive as an object are generally such as denote an act of the mind or the senses; as, *affirm, ask, demand, disdain, expect, forget, fear, hate, intend, maintain, promise, refuse, resolve, remember, think, threaten, try, venture*, etc.

The infinitive represents the idea of the verb abstractly, with none of the limitations of the finite verb; as, *have* is *have*; what does *marry* mean? Its time is relative and subordinate, being regulated by that of the finite verb.

The prefix *to* is not an essential part of the infinitive, and is not found in its oldest forms. The infinitive without *to* is



called the pure infinitive; with *to*, the prepositional infinitive.

The active voice of many verbs that express some action of the mind or the senses, frequently takes the pure infinitive; as, *behold, bid, dare* (= *to presume, to venture*), *discern, espy, feel, find, have, hear, know, let, mark, make, need, observe, perceive, watch*. The infinitive in such instances generally follows an objective case; as, I saw *him repress* his tears; hast thou beheld *him out-tax* his strength? a godly *man* did I then *espy come*; she marked his *banner boldly fly*; to watch unfolding *roses blow*; I feel my *heart beat* lighter; I did not perceive the *branches whisper*; his quick eye discerned *something stir*.

In former times, the sphere of the pure infinitive was more extended than in the modern period of the language, many verbs taking it which are now generally followed by the prepositional infinitive. The pure infinitive is also found in the compound tenses of the verb not formed by the participle; as, he may *come*; he will *arrive*, etc.: also in such combinations as you had better *go*; I had as lief *go as stay*; you had better *have* a sharp lookout; I had just as lief *be shot* in an awkward posture as a genteel one; I had as lief not *be*, as *live* to be in awe of such a thing as I myself; I had rather *be* the victim than the author of oppression. In such cases the verb *have* is used in the sense of *regard, consider*, as has already been explained.

The purest English usage does not approve the insertion of a qualifying word between the infinitive and its prefix; as, to *not* admit; to *so* say; to *utterly* ignore; to *faithfully* perform. Such locutions have been employed in greater or less degree for several centuries, and have become quite common during the present era of the language, though, as a general rule, they are not sanctioned by the authority of the best writers.

The verbal noun in *ing* is sometimes used with the force of the infinitive; as, *talking* is not always *conversing*.

Correct the following sentences in accordance with the rules above:

Be certain to carefully revise whatever you write. It seems that he intends to entirely neglect the matter which I entrusted to him. He intends to again renew the discussion. A text-book ought to never contain anything that is sectional or partisan. I had rather to occupy the humblest position in the service of my country, than the loftiest in the service of an enemy.

Point out and parse the *infinitives* in the following sentences:

To die, to sleep, to dream, aye, there's the rub. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead and live all freemen? I had as lief not be, as live to be, in awe of such a thing as I myself. I had as lief be none as one. I'll have the players play something like the murder of my father. What? would you have me plead for Gaveston? Your deeds would make the statues of your ancestors bleed on their tombs. I have ordered the lieutenant to cause his trumpet blow to horse. I have heard a noble earl descant on park and forest scenery with the science and feeling of a painter. I have never known a man take his death so patiently. He sang in a voice so sweet and clear that I could not choose but hear. Bid your commanders lead their charges off a little from this ground. Go show your slaves how choleric you are, and make your bondmen tremble. When I remember all, the friends thus linked together, I've seen around me fall, like leaves in wintry weather, I feel like one who treads alone some banquet hall deserted, whose lights are fled, whose garlands dead, and all but him departed.

#### RULE XIV.

*A participle relates to the noun or the pronoun whose meaning it limits.*

The participle has enough of the noun element to be used either as the subject or the object of a verb, and enough of the verbal element to admit a direct object; as, *Exercising the muscles develops strength*; I found *observing the transit*

of Venus very instructive; Here is his letter *announcing* his *intention* to start.

The perfect participle, and not the past tense, should be used with the auxiliaries *have* and *be* to form compound tenses; as, he *has gone*; they *have done*; you *were smitten*.

When the participle serves to express the quality that is impressed upon an object, rather than the action performed by it, the idea of time and action becoming subordinate to the idea of quality, the participle loses its verbal force and becomes strictly an adjective; his graceful and *engaging* eloquence, his manner is so *winning* and *captivating* that it attracts all who come into contact with him. Such arguments are persuasive, but not *convincing*; themes like these are *sobering* to an excited imagination; he is thoroughly *versed* in romantic literature.

The participle is sometimes used independently or absolutely with the nominative case; as, his *parents dying* while he was an infant, wealth accumulated from his earliest years; *it being* a stormy night, he was not suffered to go home. In such cases, the participle with the nominative, like the Latin ablative absolute, may be generally resolved into a secondary or subordinate clause. In these constructions, the participle limits neither the subject nor the object, and it therefore requires a special subject, which is called *absolute* or *independent*, as it stands in no grammatical relation to the rest of the sentence.

Correct the following sentences in accordance with the rules above:

They have began to read Cicero. They done so badly that they were expelled from college. I seen him last week at the Yorkshire races. They have wrote repeatedly, but all their letters have gone astray. If he had went earlier, he would have accomplished his purpose.

Parse the **participles** and **participial adjectives** in the following sentences, assigning each **participle** to its proper class:

I have often known a hundred guineas given for a play. In other hands, I have known it triumphed in and boasted of. Even when the count owned himself defeated, and offered the king his sword, he would not do him the honor to accept it. This eventful day hath shown thy nature's grace, circled round with kindness. At that tasted fruit, the sun, as from Thyestian banquet, turned his course intended. Wondering, I blush and weep, that thou shouldst love me still. His flattering remarks and his winsome ways quite captivated poor Emilia, unused as she was to the ways of the world. Why blush at being detected in your every-day pursuits? By being seldom seen, I could not stir, but like a comet I was wondered at. The missing numbers of the Century that you spoke of are still missing. He was not read in classic tongues, but he was thoroughly acquainted with the best modern literature. All his earthly tasks having been ended, Charles was now ready to depart in peace. The general counsels and the direction of affairs belong best to those that are learned. The harmony of his strains, so entrancing to all lovers of this exalted science, are still lingering in my memory, and are still as exhilarating in their effect as when I first heard them in long gone years. Finding myself deprived of the pleasures of the city, I grew quite melancholy.

#### RULE XV.

*An **adverb** modifies a **verb**, an **adjective**, another **adverb**, and sometimes a **noun** or a **pronoun**, by expressing some circumstance concerning it.*

The **adverb** should not be confounded with the **adjective**—the latter ascribing quality, the former denoting some modifying circumstance.

The position of the **adverb** in the sentence should be carefully attended to. No part of speech, except the relative, is so liable to produce confusion if its proper relation be not clearly shown. It generally precedes the **adjective** or the **adverb** that it modifies, and stands after the **verb**, except in poetical or rhetorical constructions, or it is placed

between the verb and the auxiliary; as, he was *more* just than generous; he loved *not* wisely, but *too* well; he was *cordially* received; they were *handsomely* entertained; he writes *admirably*, and converses *easily*; *up* goes my grave impudence to the maid; *softly* falls the light upon the Grecian hills; *then* cometh the end.

The use of two negatives is to be avoided when a decided negation is intended, as the two cancel each other, and convert the expression into an implied affirmative; but a mild or modified affirmation may be properly expressed by two negatives; as, he was *not ungracious*; he *cannot* be termed *impolite*.

In the older stages of English, the double negative was in reputable use when a negation was intended, it serving to strengthen the negative force; as (Hamlet) be *not* too tame *neither*; (Bentley) if this epoch had belonged to Phrynicus, *no* goat had been here *neither*.

A conjunctive adverb both connects and qualifies the parts between which it stands; as, the soldiers were afraid *when* they heard *that* Paul was a Roman citizen; they gazed with tearful eyes upon their native shore *as* it slowly receded from their sight.

An adverb sometimes modifies the force of an entire proposition; as, *surely*, said the prince, my father must be negligent in his charge; *certainly*, he cannot have so completely mistaken my meaning.

An adverb is often used independently, sometimes having an interjectional force; as, *aye*, and a very fine country, too, answered Pounce; *yea*, they may forget, but will I not forget thee; *verily*, all things come round at last.

Adverbs sometimes modify the force of nouns or pronouns, intensifying their meaning; as, *even* Solomon, in all his glory, was not arrayed like one of these; *even* the youths shall faint

and be weary; *even* Napoleon was at last overcome; *even* I have escaped to tell thee; *even* Cromwell was not equal to the emergency.

The adverb *there* frequently conveys no definite idea of locality, but has a mere expletive force; as, *there* is no fear in love; *there* is no virtue like necessity. Sometimes the expletive and the local force of the word appear in the same proposition; as, *there* is no hope *there* as long as Dionysius has possession.

Correct the following examples in accordance with the rules above:

It tastes bitterly. I feel badly. He moves so slow that, in this age of the world, he can scarcely hope for success. I only wish a reasonable amount. He will never advance no farther than he has gone now. The ladies sang a Scotch ballad, which sounded very sweetly. He would never take no counsel, so he was often involved in trouble. He acted so haughty, that I was unable to endure him. She looks very pleasantly. Easy comes, easy goes, says the old proverb. They will not succeed, I don't think.

Point out and parse the **adverbs** in the following sentences, assigning each to its proper class:

Rosalind is your love's name. Yes, just. There is none that doeth good, no, not one. The head hung by a shred of skin, and at once a metamorphosis was witnessed, strange as was ever wrought by the wand of some fabled enchanter. Silence settled down on Fotheringay, and the last scene in the life of Mary Stuart, in which tragedy and melodrama were so strangely intermixed, was over. With all his faults about him, he was still, perhaps, the greatest of his contemporaries. Fatal gift of greatness, so dangerous ever, so more than dangerous in these tremendous times, when the fountains of the great deep of thought are broken loose. Well, honor is the subject of my story. This I whispered, and an echo murmured back the word Lenore, merely this, and nothing more. The life of Roman colonists in Britain was, of course, much the same as the life of Roman colonists elsewhere. For a century and a half, English literature had been almost barren; while within thirty years Lanfranc and Anselm had founded a school in Nor-

mandy, which was unrivalled in its own day, and which had almost reconstructed philosophical opinion in Europe. Much I marvelled this ungainly fowl to hear discourse so plainly. Worse appointment could not have been made, but even Leicester was lifted into a kind of hero by the excitement of the moment.

## RULE XVI.

### *Prepositions show Relation.*

*The preposition is a variety of the adverb, and many words are used interchangeably as adverbs or prepositions.*

The preposition is frequently unexpressed in such elliptical expressions as, reserve *me* a seat; give *me* your word, in which the indirect object is governed by the preposition understood.

In poetical or rhetorical language, the words in relation are sometimes not fully brought out; as, oh, *for* a thousand tongues to sing; oh, *for* a drop of that terse Roman's ink that gave Agricola dateless length of days; woe *to* the head whose eye beheld.

In ordinary prose construction, a preposition precedes the word which it governs. The relative *that* is an exception to this rule; as, all *that* he aspired *to* was withheld.

*Between* and *betwixt* generally refer to two objects or collections of objects; *among* and *amongst* to more than two.

After such words as *like*, *near*, etc., the preposition is generally unexpressed; as, like his *father*, he was a man of vigorous intellect; near *London* is the lovely village of Hendon.

The following list exhibits the usage of reputable writers in regard to some of the most common prepositions in the English language:

Access <i>to</i> .	Correspond <i>with, to</i> .	Martyr <i>for</i> a cause; <i>to</i>
Acquaint <i>with</i> .	Die <i>of</i> a disease, <i>by</i> an	a disease.
Acquit <i>of</i> .	instrument, or vio-	Need <i>of</i> .
Agreeable <i>to</i> .	lence; <i>for</i> another.	Prefer, preferable, <i>to</i> .
Arrive <i>at, in, not to</i> .	Differ <i>with</i> a person	Reconcile a person <i>to</i> ;
Averse <i>to, or from</i> .	in opinion; <i>from, in</i>	a thing <i>with</i> .
Bestow <i>upon</i> .	quality.	Rid <i>of, not from</i> .
Call <i>on</i> a person, <i>at</i> a	Expert <i>at</i> (before a	Touch <i>at</i> a place.
house, <i>for</i> a thing.	noun); <i>in</i> (before an	Unite <i>to</i> (transitive);
Confide <i>in</i> (intrans.);	active participle).	<i>with</i> (intransitive).
<i>to</i> (trans.).	Inseparable <i>from</i> .	

Correct these examples in accordance with the notes and table above :

Between us three let only unity prevail. The statements of the two witnesses cannot be reconciled to each other. This rich domain was divided between the two youngest sons. The steamer touched in Queenstown on her way to Liverpool. He never became reconciled with his friend. Among us two, the friendliest relations always existed.

Point out and parse the **prepositions** in the following sentences, showing their proper relation :

Is there no plan to rob the realm of this pernicious plot? Intellectually, Boëthius was the last of the Romans, and Roman letters may be said to have expired with greater dignity in his person, than the empire in that of Augustulus. Some power remained of moderate chastisement, but even this was subject to the control of law. No general has ever collected an army out of unyielding and refractory elements with such decision, and kept them together with such firmness, as Cæsar displayed. He is perhaps the only one among the mighty men of the earth who never acted according to inclination or caprice, but always, without exception, according to his duty as ruler. Normality admits of being expressed, but it gives only the negative notion of the absence of defect; the secret of nature, whereby in her most finished manifestations, normality and individuality are combined, is beyond expression. The sense of pecuniary difficulty, arising behind, before, and around him, had filled his spirit with depression. He is perhaps the only one of the mighty men who has preserved to the end of his career the statesman's tact of discerning between the possible and the impossible,



and has not broken down in the task which, for nobly gifted natures, is the most difficult of all—the task of recognizing, when on the pinnacle of success, its natural limits.

## RULE XVII.

### *Conjunctions Connect.*

Conjunctions connect words—*Cæsar and Brutus*; phrases and clauses—they charged with heroic valor, *but* with no result; send me word *if* he come; sentences—others might possess the qualities necessary to save the popular party in the hour of danger, *but* Hampden alone had the power to restrain its excesses in the hour of triumph.

The parts connected by conjunctions have, as a rule, the same grammatical construction; *as*, the executioners gently removed her hands, lest they *should* deaden the blow, *and* then one of them raised the axe *and* struck.

Correlative conjunctions are such as are arranged in pairs, and express a mutual relation or dependence; *as*, *either—or*, *neither—nor*, *as—so*, *so—as*, *both—and*, *though—yet*, *so—that*, *whether—or*, etc.; *as*, *neither* military *nor* civil pomp was wanting; *though* all men forsake him, *yet* will not I; the art of the Greeks was *both* refined *and* original; *as* the artist can paint everything save only consummate beauty, *so* the historian, when once in a thousand years he encounters the perfect, can only be silent concerning it; *as* we are poorer by a little hero worship, *so* we have gained by experience a certain distrust in systems as an education for humanity; *so* live *that* you may hear the joyful plaudit, "Well done, good and faithful servant;" *whether* we live *or* die, let us do all to the glory of God.

The conjunction *than* is generally preceded by the comparative degree: *greater than* a king; *better to* bears the ills we have, *than* fly to others that we know not of; I had *rather* be a kitten, and cry mew, *than* one of those miserable ballad-mongers.

The word *than* is sometimes used by reputable writers with the force of a preposition; as, Beelzebub, *than* whom, Satan except, none higher sat; Mr. Willis, *than* whom no one is better qualified to express an opinion.

Conjunctive adverbs combine the functions of conjunctions and adverbs, both connecting and qualifying; as, the time is approaching *when* history will be written on quite another principle; his art is unconscious, *as* the highest art always is; is it then so superlatively noble to deal the stern blow, *while* the nerves are strung by the animal excitement of the combat?

Such words as *as, till, until, when, where, while*, are used as conjunctive adverbs.

These three parts of speech—adverbs, prepositions, conjunctions—are closely related to one another in meaning and in use, the same word being employed as adverb, preposition, or conjunction, according to its relation. Thus, the word *but* is employed as a conjunction with an adversative sense; he tried, *but* he failed; as an adverb = *only, merely*; if he do *but* blench; if she would *but* exert her energies; as a preposition with an exclusive or restrictive sense; here's none *but* you and me; nothing *but* leaves.

Correct the following examples in accordance with the rules above:

Neither Wellington or Marlborough could have achieved a more brilliant triumph. His statements had no other foundation but mere rumor. Neither earnest persuasion or brilliant inducements were sufficient to change his purpose.

Point out and parse the **conjunctions** in the following sentences:

But yet, as is often the case, this facility of sudden and spontaneous eloquence was only acquired by long labor, and it was probably compatible with a careful preparation of particular passages in his speeches.

No malefactor under the stripes of an executioner was ever more helpless than Fox appeared under the lash of Pitt; shrewd and able in parliament as Fox confessedly was. The faults of Pitt were indeed many and grave, but they were redeemed by some splendid traits which dazzled his contemporaries. Yet still, like many men who have risen from great poverty to great wealth, avarice was the ruling passion of his life, and the rapacity both of himself and his wife was insatiable. The day becomes more solemn and severe when noon is past. There is a harmony in autumn and a lustre in its sky, which through the summer is not heard nor seen, as if it could not be, as if it had not been. Yet it may be questioned whether, in the zenith of his fame, he was really popular. And though the sudden transition to the opposite extreme, was the natural effect of her ill-requited love, and of his ingratitude, insolence, and brutality; yet neither these, nor Bothwell's artful advances and important service, can justify her conduct. Who is the honest man? He that doth still and strongly good pursue, whose honesty is not so loose or easy, that a ruffling wind can blow it away, or glittering look it blind.

#### RULE XVIII.

*An interjection has no grammatical relation to any other word.*

An interjection is not in strict accuracy a part of speech, and therefore requires no special treatment.

## SELECTIONS.

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THE following selections are inserted for the convenience of teachers.

### I.

1. SWEET day, so cool, so calm, so bright,  
The bridal of the Earth and sky,  
The dew shall weep thy fall to-night,  
For thou must die.
2. Sweet rose, whose hue, angry and brave,  
Bids the rash gazer wipe his eye,  
Thy root is ever in its grave,  
And thou must die.
3. Sweet Spring, full of sweet days and roses,  
A box where sweets compacted lie,  
My music shows ye have your closes,  
And all must die.
4. Only a sweet and virtuous soul,  
Like season'd timber, never gives;  
But, though the whole world turn to coal,  
Then chiefly lives.

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### II.

MAID of my Love, sweet Genevieve!  
In Beauty's light you glide along;  
Your eye is like the star of eve,  
And sweet your voice as Seraph's song.

Yet not your heavenly Beauty gives  
This heart with passion soft to glow :  
Within your soul a Voice there lives,  
It bids you hear the tale of Woe.  
When sinking low the Sufferer wan  
Beholds no hand outstretch'd to save,  
Fair, as the bosom of the swan  
That rises graceful o'er the wave,  
I've seen your breast with pity heave,  
And therefore love I you, sweet Genevieve!

1. ALL thoughts, all passions, all delights,  
Whatever stirs this mortal frame,  
All are but ministers of Love,  
And feed his sacred flame.
2. Oft in my waking dreams do I  
Live o'er again that happy hour,  
When midway on the mount I lay,  
Beside the ruin'd tower.
3. The moonshine, stealing o'er the scene,  
Had blended with the lights of eve ;  
And she was there, my hope, my joy,  
My own dear Genevieve !
4. She lean'd against the armèd man,  
The statue of the armèd knight ;  
She stood and listen'd to my lay,  
Amid the lingering light.
5. Few sorrows hath she of her own,  
My hope, my joy, my Genevieve !  
She loves me best, whene'er I sing  
The songs that make her grieve.
6. I play'd a soft and doleful air,  
I sang an old and moving story,—

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An old rude song, that suited well  
That ruin wild and hoary.

7. She listened with a flitting blush,  
With downcast eyes and modest grace;  
For well she knew I could not choose  
But gaze upon her face.
8. I told her of the Knight that wore  
Upon his shield a burning brand;  
And that for ten long years he woo'd  
The Lady of the Land.
9. I told her how he pined; and, ah!  
The deep, the low, the pleading tone  
With which I sang another's love  
Interpreted my own.
10. She listen'd with a fitting blush,  
With downcast eyes and modest grace;  
And she forgave me, that I gazed  
Too fondly on her face!
11. But when I told the cruel scorn  
That crazed that bold and lovely Knight,  
And that he cross'd the mountain-woods,  
Nor rested day nor night;
12. That sometimes from the savage den,  
And sometimes from the darksome shade,  
And sometimes starting up at once  
In green and sunny glade,—
13. There came and look'd him in the face  
An angel beautiful and bright;  
And that he knew it was a Fiend,  
This miserable Knight;

14. And how she wept, and clasp'd his knees ;  
And how she tended him in vain,—  
And ever strove to expiate  
That scorn that crazed his brain ;—
15. And that she nursed him in a cave ;  
And how his madness went away,  
When on the yellow forest-leaves  
A dying man he lay ;—
16. His dying words,—But when I reach'd  
That tenderest strain of all the ditty,  
My faltering voice and pausing harp  
Disturb'd her soul with pity !
17. All impulses of soul and sense  
Had thrill'd my guileless Genevieve ;  
The music and the doleful tale,  
The rich and balmy eve ;
18. And hopes, and fears that kindle hope,  
An undistinguishable throng,  
And gentle wishes long subdued,  
Subdued and cherish'd long !
19. She wept with pity and delight,  
She blush'd with love and virgin shame ;  
And, like the murmur of a dream,  
I heard her breathe my name.
20. Her bosom heaved,—she stepp'd aside,  
As conscious of my look she stepp'd,—  
Then suddenly, with timorous eye,  
She fled to me and wept.
21. She half enclosed me with her arms,  
She press'd me with a meek embrace ;

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And, bending back her head, look'd up,  
And gazed upon my face.

22. 'T was partly love, and partly fear,  
And partly 't was a bashful art,  
That I might rather feel than see  
The swelling of her heart.

23. I calm'd her fears, and she was calm,  
And told her love with virgin pride;  
And so I won my Genevieve,  
My bright and beauteous Bride.

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III.

SCORN not the Sonnet; Critic, you have frown'd,  
Mindless of its just honors: with this key  
Shakespeare unlock'd his heart; the melody  
Of this small lute gave ease to Petrarch's wound;  
A thousand times this pipe did Tasso sound;  
With it Camöens soothed an exile's grief:  
The Sonnet glitter'd a gay myrtle leaf  
Amid the cypress with which Dante crown'd  
His visionary brow; a glow-worm lamp,  
It cheer'd mild Spenser, call'd from Fairyland  
To struggle through dark ways; and, when a damp  
Fell round the path of Milton, in his hand  
The thing became a trumpet; whence he blew  
Soul-animating strains,—alas, too few!

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IV.

1. How happy is he born and taught  
That serveth not another's will;  
Whose armor is his honest thought,  
And simple truth his utmost skill!



2. Whose passions not his masters are ;  
Whose soul is still prepared for death,  
Untied unto the worldly care  
Of public fame or private breath ;
  3. Who envies none that chance doth raise,  
Or vice ; who never understood  
How deepest wounds are given by praise ;  
Nor rules of State, but rules of good ;
  4. Who hath his life from rumors freed ;  
Whose conscience is his strong retreat ;  
Whose state can neither flatterers feed,  
Nor ruin make oppressors great ;
  5. Who God doth late and early pray  
More of his grace than gifts to lend,  
And entertains the harmless day  
With a religious book or friend ;—
  6. This man is freed from servile bands  
Of hope to rise, or fear to fall ;  
Lord of himself, though not of lands ;  
And having nothing, yet hath all.
- 

## V.

THIS world's first creation, and the preservation since of things created, what is it but only so far forth a manifestation by execution, what the eternal law of God is concerning things natural? And as it cometh to pass in a kingdom rightly ordered, that, after a law is once published, it presently takes effect far and wide, all states framing themselves thereunto ; even so let us think it fareth in the natural course of the world : since the time that God did first proclaim the edicts of his law upon it, heaven and earth have hearkened unto his voice, and their labor hath been to do his will : He

“made a law for the rain ;” He gave his “decree unto the sea, that the waters should not pass his commandment.” Now if Nature should intermit her course, and leave altogether, though it were but for a while, the observation of her own laws ; if those principal and mother elements of the world, whereof all things in this lower world are made, should lose the qualities which now they have ; if the frame of that heavenly arch erected over our heads should loosen and dissolve itself ; if celestial spheres should forget their wonted notions, and by irregular volubility turn themselves any way as it might happen ; if the prince of the lights of heaven, which now as a giant doth run his unwearied course, should, as it were, through a languishing faintness, begin to stand and to rest himself ; if the moon should wander from her beaten way, the times and seasons of the year blend themselves by disordered and confused mixture, the winds breathe out their last gasp, the clouds yield no rain, the earth be defeated of heavenly influence, the fruits of the earth pine away as children at the withered breasts of their mother no longer able to yield them relief ; what would become of man himself, whom these things now do all serve ? See we not plainly that obedience of creatures unto the law of Nature is the stay of the whole world ?

Wherefore of law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world : all things in heaven and earth do her homage—the very least as feeling her care, and the greatest as not exempted from her power ; both angels and men and creatures, of what condition soever, though each in different sort and manner, yet all with uniform consent, admiring her as the mother of their peace and joy.

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VI.

LET the calumniators of the divine goodness cease to revile, or to make me the object of their superstitious imaginations. Let them consider that my situation, such as it is, is neither

an object of my shame nor my regret ; that my resolutions are too firm to be shaken ; that I am not depressed by any sense of the divine displeasure : that, on the other hand, in the most momentous periods I have had full experience of the divine favor and protection ; and that, in the solace and the strength which have been infused into me from above, I have been enabled to do the will of God ; that I may oftener think on what He has bestowed than on what He has withheld ; that, in short, I am unwilling to exchange my consciousness of rectitude with that of any other person ; and that I feel the recollection a treasured store of tranquillity and delight.

But, if the choice were necessary, I would, sir, prefer my blindness to yours. Yours is a cloud spread over the mind, which darkens both the light of reason and of conscience ; mine keeps from my view only the colored surfaces of things, while it leaves me at liberty to contemplate the beauty and stability of virtue and of truth. How many things are there, besides, which I would not willingly see ! how many which I must see, against my will ! and how few which I feel any anxiety to see ! There is, as the apostle has remarked, a way to strength through weakness. Let me, then, be the most feeble creature alive, as long as that feebleness serves to invigorate the energies of my rational and immortal spirit ; as long as, in that obscurity in which I am enveloped, the light of the divine presence more clearly shines : then, in proportion as I am weak, I shall be invincibly strong ; and in proportion as I am blind, I shall more clearly see.

Oh, that I may thus be perfected by feebleness, and irradiated by obscurity ! And, indeed, in my blindness I enjoy in no inconsiderable degree the favor of the Deity, who regards me with more tenderness and compassion in proportion as I am able to behold nothing but Himself. Alas, for him who insults me,—who maligns, and merits public execration ! For the divine law not only shields me from injury, but almost renders me too sacred to attack ; not indeed so much from the

privation of my sight as from the overshadowing of those heavenly wings which seems to have occasioned this obscurity, which, when occasioned, the Deity is wont to illuminate with an interior light more precious and more pure. To this I ascribe the more tender assiduities of my friends, their soothing attentions, their kind visits, their reverential observances. This extraordinary kindness which I experience cannot be any fortuitous combination; and friends, such as mine, do not suppose that all the virtues of a man are contained in his eyes.

## VII.

Look once more, ere we leave this specular mount,  
Westward, much nearer by south-west, behold,  
Where on th' Ægean shore a city stands,  
Built nobly, pure the air, and light the soil,—  
Athens, the eye of Greece, mother of arts  
And eloquence, native to famous wits  
Or hospitable, in her sweet recess,  
City or suburban, studious walks and shades.  
See there the olive grove of Academe,  
Plato's retirement, where the Attic bird  
Trills her thick-warbled notes the summer long;  
There flowery hill Hymettus, with the sound  
Of bees' industrious murmur, oft invites  
To studious musing; there Ilissus rolls  
His whispering stream. Within the walls then view  
The schools of ancient sages; his, who bred  
Great Alexander to subdue the world;  
Lyceum there, and painted Stoa next;  
There shalt thou hear and learn the secret power  
Of harmony, in tones and numbers hit  
By voice or hand, and various-measured verse,  
Æolian charms and Dorian lyric odes;  
And his who gave them breath, but higher sung,  
Blind Melesigenes, thence Homer call'd,

Whose poem Phœbus challenged for his own.  
Thence what the lofty grave tragedians taught  
In chorus or iambic, teachers best  
Of moral prudence, with delight received  
In brief sententious precepts, while they treat  
Of fate, and chance, and change in human life ;  
High actions and high passions best describing.  
Thence to the famous orators repair,  
Those ancient, whose resistless eloquence  
Wielded at will that fierce democratic,  
Shook th' arsenal, and fulminated over Greece  
To Macedon and Artaxerxes' throne.  
To sage philosophy next lend thine ear,  
From heaven descended to the low-roof'd house  
Of Socrates ; see there his tenement,  
Whom well inspired the oracle pronounced  
Wisest of men ; from whose mouth issued forth  
Mellifluous streams, that water'd all the schools  
Of Academics, new and old.

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VIII.

THE character of Achilles, as I view it, differs from that of all the other heroes of poetry and romance in these respects: It is more intense; it is more colossal in scale; it ranges over a wider compass, from the borders of savagery to the most tender emotions and the most delicate refinements. Yet all its parts are so accurately graduated, and so nicely interwoven, that the whole tissue is perfectly consistent with itself.

The self-government of such a character is indeed very partial. But any degree of self-government is a wonder, when we consider over what volcanic forces it is exercised. It is a constantly recurring effort at rule over a constantly recurring rebellion; and there is a noble contrast between the strain put upon his strength in order to suppress his own passion, and

the masterful ease with which he prostrates all his enemies in the field. The command, always in danger, is never wholly lost. It is commonly reëstablished by a supreme and desperate struggle; and sometimes, as in the first Assembly after the intervention of Athenè, we see the tide of passion flowing to a point at which it resembles a horse that has gained its utmost speed, yet remains under the full control of its rider.

Ferocity is an element in his character, but is not its base. It is always grounded in, and springing from, some deeper sentiment, of which it is the manifestation. His ferocity towards the Greeks grows out of the intensity of his indignation at the foul wrong done, with every heightening circumstance of outward insult, not merely to him, but in his person to every principle of honor, right, and justice, in the matter of Briseis, as well as to the real attachment he felt for her. His ferocity towards Hector is the counterpart and recoil of the intensity of his passionate love for the dead Patroclus.

Magnitude, grandeur, majesty, form the framework on which Homer has projected the character of Achilles. And these are in their truest forms—those forms which contract to touch the smaller, as they expand to grasp the greater things. The scope of this character is like the sweep of an organ over the whole gamut, from the lowest bass to the highest treble, with all its diversities of tone and force as well as pitch. From the fury of the first Assembly, he calms down to receive with courtesy the pursuivants who demand Briseis. From the gentle pleasure of the lyre, he kindles into the stern excitement of the magnificent Debate of the Ninth Book. From his terrible vengeance against the torn limbs of Hector, he melts into tears at the view of the discourse of Priam. The sea, that home of marvels, presents no wider, no grander contrasts, nor offers us an image more perfect, according to its kind, in each of its varying moods.

Foils, too, are employed with skill to exalt the hero. The half-animated bulk and strength of Ajax (who was also greatly

beautiful) exhibit to us the mere clay of Achilles, without the vivifying fire. The beauty of Nireus, wedded to effeminacy, sets off the transcendent, and yet manful and heroic, beauty of Achilles; and the very ornaments of gold, which, in Nastes the Carian, only suggest Asiatic luxury and relaxation, when they are borne on the person of the great Achaian hero, seem but a new form of tribute to his glorious manhood.

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## IX.

MILTON! thou shouldst be living at this hour;  
England hath need of thee; she is a fen  
Of stagnant waters: altar, sword, and pen,  
Fireside, th' heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness. We are selfish men;  
Oh, raise us up, return to us again!  
And give us manners, virtue, freedom, power.  
Thy soul was like a star, and dwelt apart;  
Thou hadst a voice whose sound was like the sea:  
Pure as the naked heavens, majestic, free,  
So didst thou travel on life's common way  
In cheerful godliness; and yet thy heart  
The lowliest duties on herself did lay.

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## X.

TOUCHING musical harmony whether by instrument or by voice, it being but of high and low in sounds a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is or hath in it harmony. A thing which delighteth all ages and beseemeth all states; a thing as seasonable in grief as in joy; as decent being added unto actions of greatest weight and solemnity,

as being used when men most sequester themselves from action.

The reason hereof is an admirable facility which music hath to express and represent to the mind, more inwardly than any other sensible mean, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that whether it resemble unto us the same state wherein our minds already are or a clean contrary, we are not more contentedly by the one confirmed than changed and led away by the other.

In harmony the very image and character even of virtue and vice is perceived, the mind delighted with their resemblances, and brought, by having them often iterated, into a love of the things themselves. For which cause there is nothing more contagious and pestilent than some kinds of harmony; than some nothing more strong and potent unto good. And that there is such a difference of one kind from another we need no proof but our own experience, inasmuch as we are at the hearing of some more inclined unto sorrow and heaviness; of some, more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity, there is also that carrieth as it were into ecstasies, filling the mind with an heavenly joy and for the time in a manner severing it from the body.

So that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds, being framed in due sort and carried from the ear to the spiritual faculties of our souls, is by a native puissance and efficacy greatly available to bring to a perfect temper whatsoever is there troubled; apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections.



## XI.

1. THE awful shadow of some unseen power  
    Floats, though unseen, among us ; visiting  
    This various world with as inconstant wing  
As summer winds that creep from flower to flower ;  
Like moonbeams that behind some piny mountain shower,  
    It visits with inconstant glance  
    Each human heart and countenance ;  
Like hues and harmonies of evening ;  
    Like clouds in starlight widely spread ;  
    Like memory of music fled ;  
    Like aught that for its grace may be  
    Dear, and yet dearer, for its mystery.
2. Spirit of BEAUTY, that dost consecrate  
    With thine own hues all thou dost shine upon  
    Of human thought or form, where art thou gone ?  
Why dost thou pass away, and leave our state,  
This dim vast vale of tears, vacant and desolate ?  
    Ask why the sunlight not for ever  
    Weaves rainbows o'er yon mountain river ;  
Why aught should fail and fade that once is shown ;  
    Why fear and dream and death and birth  
    Cast on the daylight of this earth  
    Such gloom ; why man has such a scope  
    For love and hate, despondency and hope.
3. No voice from some sublimer world hath ever  
    To sage or poet these responses given ;  
    Therefore the names of Demon, Ghost, and Heaven  
Remain the records of their vain endeavor ;  
Frail spells, whose utter'd charm might not avail to sever,  
    From all we hear and all we see,  
    Doubt, chance, and mutability.  
Thy light alone, like mist o'er mountains driven,

Or music by the night-wind sent  
Through strings of some still instrument,  
Or moonlight on a midnight stream,  
Gives grace and truth to life's unquiet dream.

4. Love, hope, and self-esteem, like clouds, depart  
And come for some uncertain moments lent.  
Man were immortal and omnipotent,  
Didst thou, unknown and awful as thou art,  
Keep with thy glorious train firm state within his heart.  
Thou messenger of sympathies  
That wax and wane in lovers' eyes;  
Thou, that to human thought art nourishment,  
Like darkness to a dying flame,  
Depart not as thy shadow came!  
Depart not, lest the grave should be,  
Like life and fear, a dark reality.
5. While yet a boy I sought for ghosts, and sped  
Through many a listening chamber, cave, and ruin,  
And starlight wood, with fearful steps pursuing  
Hopes of high talk with the departed dead.  
I call'd on poisonous names with which our youth is fed;  
I was not heard; I saw them not.  
When musing deeply on the lot  
Of life, at that sweet time when winds are wooing  
All vital things that wake to bring  
News of birds and blossoming,  
Sudden, thy shadow fell on me;  
I shriek'd, and clasp'd my hands in ecstasy!
6. I vow'd that I would dedicate my powers  
To thee and thine; have I not kept the vow?  
With beating heart and streaming eyes, even now  
I call the phantoms of a thousand hours,  
Each from his voiceless grave; they have, in vision'd bower

Of studious zeal or love's delight,  
 Outwatch'd with me the envious night.  
 They know that never joy illumed my brow,  
 Unlink'd with hope that thou wouldst free  
 This world from its dark slavery;  
 That thou, oh, awful LOVELINESS!  
 Wouldst give whate'er these words cannot express.

7. The day becomes more solemn and serene  
 When noon is past; there is a harmony  
 In autumn, and a lustre in its sky,  
 Which, through the summer, is not heard nor seen,  
 As if it could not be, as if it had not been!  
 Thus let thy power, which, like the truth  
 Of nature, on my passive youth  
 Descended, to my onward life supply  
 Its calm,—to one who worships thee,  
 And every form containing thee;  
 Whom, SPIRIT fair! thy spells did bind  
 To fear himself, and love all human kind.

## XII.

OUR conversation must be "apt to comfort" the disconsolate; and than this men in present can feel no greater charity. For, since half the duty of a Christian in this life consists in the exercise of passive graces; and the infinite variety of providence, and the perpetual adversity of chances, and the dissatisfaction and emptiness that is in things themselves, and the weariness and anguish of our spirit, call us to the trial and exercise of patience, even in the days of sunshine, and much more in the violent storms that shake our dwellings, and make our hearts tremble; God hath sent some angels into the world, whose office it is to refresh the sorrows of the poor, and to lighten the eyes of the disconsolate: He hath made some creatures whose powers are chiefly ordained to comfort—wine,

and oil, and society, cordials and variety; and time itself is checkered with black and white; stay but till to-morrow, and your present sorrow will be weary, and will lie down to rest.

But this is not all. God glories in the appellative that He is "the Father of mercies, and the God of all comfort;" and therefore to minister in the office is to become like God, and to imitate the charities of heaven. And God hath fitted mankind for it; man most needs it, and he feels his brother's wants by his own experience; and God hath given us speech, and the endearments of society, and pleasantness of conversation, and powers of seasonable discourse, arguments to allay the sorrow by abating our apprehensions, and taking out the sting, or telling the periods of comfort, or exciting hope, or urging a precept, and reconciling our affections, and reciting promises, or telling stories of the divine mercy, or changing it into duty, or making the burden less by comparing it with greater, or by proving it to be less than we deserve, and that it is so intended, and may become the instrument of virtue.

And certain it is that, as nothing can better do it, so there is nothing greater for which God made our tongues, next to reciting his praises, than to minister comfort to a weary soul. And what greater measure can we have, than that we should bring joy to our brother, who, with his dreary eyes, looks to heaven and round about, and cannot find so much rest as to lay his eyelids close together? than that thy tongue should be tuned with heavenly accents, and make the weary soul listen for light and ease; and, when he perceives that there is such a thing in the world, and in the order of things, as comfort and joy, to begin to break out from the prison of his sorrows at the door of sighs and tears, and by little and little melt into showers of refreshment? This is the glory of thy voice, and employment fit for the brightest angel.

But so have I seen the sun kiss the frozen earth, which was bound up with the images of death and the colder breath of the north; and then the waters break from their enclosures,

and melt with joy, and run in useful channels; and the flies do rise again from their little graves in walls, and dance awhile in the air, to tell that there is joy within, and that the great mother of creatures will open the stock of refreshments, become useful to mankind, and sing praises to her Redeemer. So is the heart of a sorrowful man under the discourses of a wise comforter; he breaks from the despairs of the grave, and the fetters and chains of sorrow; he blesses God, and he blesses thee, and he feels his life returning; for to be miserable is death, and nothing is life but to be comforted; and God is pleased with no music from below so much as in the thanksgiving songs of relieved widows, of supported orphans, of rejoicing and comforted and thankful persons. This part of communication does the work of God and of our neighbors, and bears us to heaven in streams of joy made by the overflowings of our brother's comfort.

It is a fearful thing to see a man despairing; none knows the sorrow and the intolerable anguish but themselves and they that are damned; and so are all the loads of a wounded spirit, when the staff of a man's broken fortune bows his head to the ground, and sinks like an osier under the violence of a mighty tempest. But therefore, in proportion to this, I may tell the excellency of the employment, and the duty of that charity which bears the dying and languishing soul from the fringes of hell to the seat of the brightest stars, where God's face shines and reflects comforts for ever and ever.

And though God hath for this especially intrusted his ministers and servants of the church, and hath put into their hearts and notices great magazines of promises, and arguments of hope, and arts of the spirit; yet God does not always send angels on these embassies, but sends a man, that every good man in his season may be to his brother in the place of God, to comfort and restore him. And, that it may appear how much it is the duty of us all to minister comfort to our brother, we may remember that the same words and the same argu-

ments do oftentimes much more prevail upon our spirits when they are applied by the hand of another, than when they dwell in us, and come from our own discoursings. This is indeed the greatest and most holy charity.

## XIII.

1. YE distant spires, ye antique towers  
That crown the watery glade,  
Where grateful science still adores  
Her Henry's holy shade ;  
And ye, that from the stately brow  
Of Windsor's heights th' expanse below  
Of grove, of lawn, of mead survey,  
Whose turf, whose shade, whose flowers among  
Wanders the hoary Thames along  
His silver-winding way ;
2. Ah, happy hills ! ah, pleasing shade !  
Ah, fields beloved in vain !  
Where once my careless childhood stray'd,  
A stranger yet to pain !  
I feel the gales that from you blow  
A momentary bliss bestow,  
As, waving fresh their gladsome wing,  
My weary soul they seem to soothc,  
And, redolent of joy and youth,  
To breathe a second spring.
3. Say, father Thames,—for thou hast seen  
Full many a sprightly race,  
Disporting on thy margent green,  
The paths of pleasure trace,—  
Who foremost now delight to cleave  
With pliant arm thy glassy wave ?  
The captive linnet who enthrall ?  
What idle progeny succeed,

To chase the rolling circle's speed  
Or urge the flying ball?

4. While some, on earnest business bent,  
    Their murmuring labors ply  
'Gainst graver hours that bring constraint,  
    To sweeten liberty ;  
Some bold adventurers disdain  
The limits of their little reign,  
    And unknown regions dare descry :  
Still as they run they look behind,  
They hear a voice in every wind,  
    And snatch a fearful joy.
5. Gay hope is theirs, by fancy fed,  
    Less pleasing when possess ;  
The tear forgot as soon as shed,  
    The sunshine of the breast ;  
Theirs, buxom health, of rosy hue,  
Wild wit, invention ever new,  
    And lively cheer, of vigor born ;  
The thoughtless day, the easy night,  
The spirits pure, the slumbers light  
    That fly th' approach of morn.
6. Alas ! regardless of their doom  
    The little victims play !  
No sense have they of ills to come,  
    Nor care beyond to-day ;  
Yet see how all around them wait  
The ministers of human fate  
    And black misfortune's baleful train !  
Ah, show them where in ambush stand,  
To seize their prey, the murderous band !  
    Ah, tell them they are men !

- 
7. These shall the fury passions tear,  
The vultures of the mind,—  
Disdainful Anger, pallid Fear,  
And Shame that skulks behind :  
Or pining Love shall waste their youth,  
Or Jealousy with rankling tooth  
That inly gnaws the secret heart,  
And Envy wan, and faded Care,  
Grim-visaged, comfortless Despair,  
And Sorrow's piercing dart.
8. Ambition this shall tempt to rise,  
Then whirl the wretch from high,  
To bitter Scorn a sacrifice,  
And grinning Infamy :  
The stings of Falsehood those shall try,  
And hard Unkindness' alter'd eye,  
That mocks the tear it forced to flow ;  
And keen Remorse with blood defiled,  
And moody Madness laughing wild  
Amid severest woe.
9. Lo, in the vale of years beneath,  
A grisly troop are seen,  
The painful family of Death,  
More hideous than their queen :  
This racks the joints, this fires the veins,  
That every laboring sinew strains,  
Those in the deeper vitals rage :  
Lo, Poverty, to fill the band,  
That numbs the soul with icy hand,  
And slow-consuming Age !
10. To each his sufferings ; all are men,  
Condemn'd alike to groan ;  
The tender for another's pain,  
Th' unfeeling for his own.



Yet, ah! why should they know their fate,  
Since sorrow never comes too late,  
And happiness too swiftly flies?  
Thought would destroy their Paradise.  
No more;—where ignorance is bliss,  
'Tis folly to be wise.

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## XIV.

FEAR no more the heat o' the Sun,  
Nor the furious Winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,  
Thou art past the tyrant's stroke;  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor th' all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finish'd joy and moan:  
All lovers young all lovers must  
Consign to thee, and come to dust.

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## XV.

THERE are no colors in the fairest sky  
So fair as these. The feather, whence the pen  
Was shaped that traced the lives of these good men,  
Dropp'd from an Angel's wing. With moisten'd eye  
We read of faith and purest charity

In Statesman, Priest, and humble Citizen :  
Oh, could we copy their mild virtues, then  
What joy to live, what blessedness to die !  
Methinks their very names shine still and bright ;  
Apart, like glow-worms on a summer night ;  
Or lonely tapers when from far they fling  
A guiding ray ; or seen, like stars on high,  
Satellites burning in a lucid ring  
Around meek Walton's heavenly memory.

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## XVI.

THE doubt which ye misdeem, fair love, is vain,  
That fondly fear to lose your liberty ;  
When, losing one, two liberties ye gain,  
And make him bound that bondage erst did fly.  
Sweet be the bonds the which true love doth tie,  
Without constraint, or dread of any ill :  
The gentle bird feels no captivity  
Within her cage ; but sings, and feeds her fill.  
There pride dare not approach, nor discord spill  
The league 'twixt them that loyal love hath bound ;  
But simple Truth and mutual Good-will  
Seek, with sweet peace, to salve each other's wound :  
There Faith doth fearless dwell in brazen tower,  
And spotless Pleasure builds her sacred bower.

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## XVII.

MOST potent, grave, and reverend seigniors,  
My very noble and approved good masters,  
That I have ta'en away this old man's daughter,  
It is most true ; true, I have married her :  
The very head and front of my offending  
Hath this extent, no more. Rude am I in my speech,  
And little bless'd with the soft phrase of peace ;

For since these arms of mine had seven years' pith,  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field;  
And little of this great world can I speak,  
More than pertains to feats of broil and battle;  
And therefore little shall I grace my cause  
In speaking for myself. Yet, by your gracious patience,  
I will a round unvarnish'd tale deliver  
Of my whole course of love; what drugs, what charms,  
What conjuration, and what mighty magic—  
For such proceeding I am charged withal—  
I won his daughter with.

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## XVIII.

HENCE it was, that though Milton wrote the *Paradise Lost* at a time of life when images of beauty and tenderness are in general beginning to fade, even from those minds in which they have not been effaced by anxiety and disappointment, he adorned it with all that is most lovely and delightful in the physical and in the moral world. His poetry reminds us of the miracles of Alpine scenery. Nooks and dells, beautiful as fairy land, are embosomed in its most rugged and gigantic elevations. The roses and myrtles bloom unchilled on the verge of the avalanche.

We must conclude. And yet we can scarcely tear ourselves away from the subject. While this book lies on our table, we seem to be contemporaries of the great poet. We are transported a hundred and fifty years back. We can almost fancy that we are visiting him in his small lodging; that we see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to catch the day; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his afflictions!

We image to ourselves the breathless silence in which we should listen to his slightest word ; the passionate veneration with which we should kneel to kiss his hand and weep upon it ; the earnestness with which we should endeavor to console him, if indeed such a spirit could need consolation, for the neglect of an age unworthy of his talents and his virtues ; the eagerness with which we should contend with his daughters, or with his Quaker friend, Elwood, the privilege of reading Homer to him, or of taking down the immortal accents which flowed from his lips.

The sight of his books, the sound of his name, are refreshing to us. His thoughts resemble those celestial fruits and flowers which the Virgin Martyr of Massinger sent down from the garden of Paradise to the earth, distinguished from the productions of other soils, not only by their superior bloom and sweetness, but by their miraculous efficacy to invigorate and to heal. They are powerful, not only to delight, but to elevate and purify. Nor do we envy the man who can study either the life or the writings of this great Poet and Patriarch without aspiring to emulate, not indeed the sublime works with which his genius has enriched our literature, but the zeal with which he labored for the public good, the fortitude with which he endured every private calamity, the lofty disdain with which he looked down on temptation and dangers, the deadly hatred which he bore to bigots and tyrants, and the faith which he so sternly kept with his country and with his fame.

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### XIX.

IN discussing the very important question whether boys ought to be made to study the classics as a regular part of education, the innovators put the case in the strongest possible manner against the present system ; by arguing as if the young pupil, under this discipline, was to learn nothing else but language itself. We admit that this notion has received

some sort of countenance from the excessive attention paid in English schools to prosody, and the fact that their great scholars have been, perhaps (with many exceptions to be sure), more distinguished by the refinement of their scholarship than the extent and profoundness of their erudition. But the grand advantage of a classical education consists far less in acquiring a language or two, which, as languages, are to serve for use or for ornament in future life, than in the things that are learned in making that acquisition, and yet more in the *manner* of learning those things. It is a wild conceit to suppose that the branches of knowledge, which are most rich and extensive, and most deserve to engage the researches of a mature mind, are, therefore, the best for training a young one. Metaphysics, for instance, as we have already intimated, although in the last degree unprofitable as a science, is a suitable and excellent, perhaps, a necessary part of the intellectual discipline of youth. On the contrary, international law is extremely important to be known by publicists and statesmen; but it would be absurd to put Vattel (as we have ourselves seen it done in a once celebrated academy, in a certain part of the United States) into the hands of a lad of fifteen or sixteen. We will admit, therefore, what has been roundly asserted at hazard, and without rhyme or reason, that classical scholars discontinue these studies after they are grown wise enough to know their futility, and only read as much Greek and Latin as is necessary to keep up their knowledge of them, or rather to save appearances and gull credulous people; yet we maintain that the concession does not affect the result of this controversy in the least. We regard the whole period of childhood and of youth—up to the age of sixteen or seventeen, and perhaps longer—as one allotted by nature to growth and improvement in the strictest sense of those words. The flexible powers are to be trained rather than tasked—to be carefully and continually practised in the preparatory exercises, but not to be loaded with burthens that may crush them, or be broken down by overstrained

efforts of the race. It is in youth that Montaigne's maxim, always excellent, is especially applicable—that the important question is, not who is most learned, but who has learned the best. Now, we confess we have no faith at all in young prodigies—in your philosophers in teens. We have generally found these precocious smatterers sink in a few years into barrenness and imbecility, and that as they begin by being men when they ought to be boys, so they end in being boys when they ought to be men. If we would have good fruit, we must wait until it is in season. Nature herself has pointed out, too clearly to be misunderstood, the proper studies of childhood and youth. The senses are first developed—observation and memory follow—then imagination begins to dream and to create—afterwards ratiocination or the dialectical propensity and faculty shoots up with great rankness—and, last of all, the crowning perfection of intellect, sound judgment and solid reason, which, by much experience in life, at length ripens into wisdom. The vicissitudes of the seasons, and the consequent changes in the face of nature, and the cares and occupations of the husbandman, are not more clearly distinguished or more unalterably ordained. To break in upon this harmonious order, to attempt to anticipate these pre-established periods, what is it, as Cicero has it, but, after the manner of the Giants, to war against the laws of the Universe, and the wisdom that created it? And why do so? Is not the space in human life, between the eighth and the twentieth year, quite large enough for acquiring *every* branch of liberal knowledge, as well as they need, or, indeed, can be acquired in youth? For instance, we cite the opinion of Condorcet, repeatedly quoted, with approbation, by Dugald Stewart, and, if we mistake not, by Professor Playfair, too (both of them the highest authority on such a subject), that any one may, under competent teachers, acquire all that Newton or La Place knew, in *two* years. The same observation, of course, applies *a fortiori* to any other branch of science. As for the modern languages, the study of French ought to be begun

early for the sake of the pronunciation, and continued through the whole course as it may be, without the smallest inconvenience. Of German we say nothing, because we cannot speak of our own knowledge; but for Italian and Spanish, however difficult they may be—especially their poetry—to a mere English scholar, they are so easy of acquisition to any one who understands Latin, that it is not worth while even to notice them in our scheme. All that we ask then, is, that a boy should be thoroughly taught the ancient languages from his eighth to his sixteenth year, or thereabouts, in which time he will have his taste formed, his love of letters completely, perhaps enthusiastically awakened, his knowledge of the principles of universal grammar perfected, his memory stored with the history, the geography and the chronology of all antiquity, and with a vast fund of miscellaneous literature besides, his imagination kindled with the most beautiful and glowing passages of Greek and Roman poetry and eloquence, all the rules of criticism familiar to him, the sayings of sages, and the achievements of heroes, indelibly impressed upon his heart. He will have his curiosity fired for further acquisition, and find himself in possession of the golden keys which open all the recesses where the stores of knowledge have ever been laid up by civilized man. The consciousness of strength will give him confidence, and he will go to the rich treasures themselves and take what he wants, instead of picking up eleemosynary scraps from those whom, in spite of himself, he will regard as his betters in literature. He will be let into that great communion of scholars throughout all ages and all nations—like that more awful communion of saints of the Holy Church Universal—and feel a sympathy with departed genius, and with the enlightened and the gifted minds of other countries, as they appear before him, in the transports of a sort of Vision Beatific, bowing down at the same shrines and glowing with the same holy love of whatever is most pure and fair, and exalted and divine in human nature. Above all, our American youth will learn that liberty—which is sweet

to all men, but which is the *passion* of proud minds that cannot stoop to less—has been the nurse of all that is sublime in character and genius. They will see her form and feel her influence in everything that antiquity has left for our admiration—that bards consecrated their harps to her—that she spoke from the lips of mighty orators—that she fought and conquered, acted and suffered with the heroes whom she had formed and inspired; and after ages of glory and virtue fell with *Him*—her all-accomplished hope—*Him*, the LAST OF ROMANS—the self-immolated martyr of Philippi. Our young student will find his devotion to his country—his free country—become at once more fervid and more enlightened, and think scorn of the wretched creatures who have scoffed at the sublime simplicity of her institutions, and “esteem it” as one expresses it, who learned to be a republican in the schools of antiquity, “much better to imitate the old and elegant humanity of Greece than the barbaric pride of a Norwegian or Hunnish stateliness,” and, let us add, will come much more to despise that slavish and nauseating subserviency to rank and title with which all European literature is steeped through and through. If Americans are to study any foreign literature at all, it ought undoubtedly to be the Classical, and especially the Greek.

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## XX.

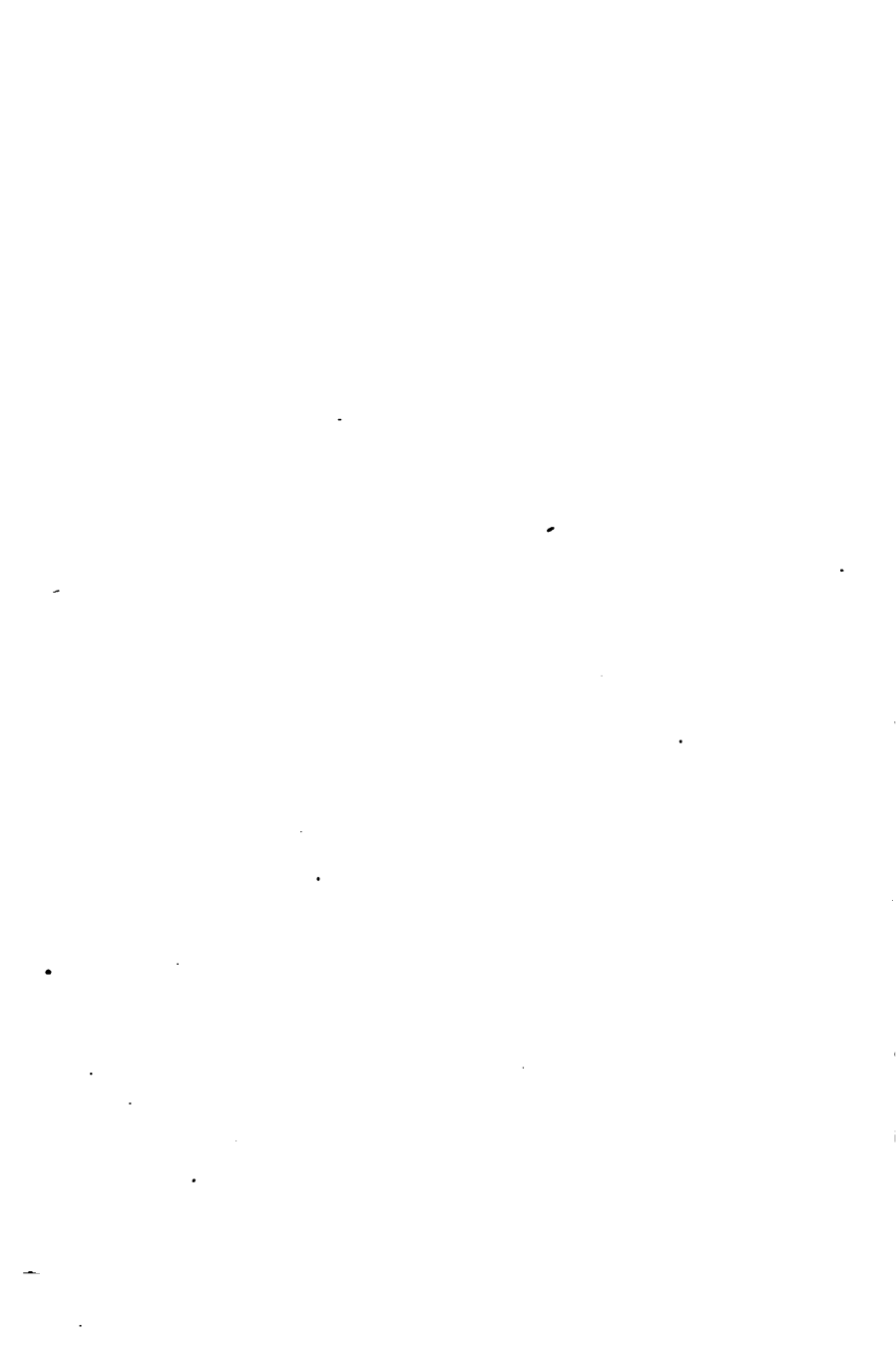
NOWHERE in the history of the revival of learning was the divorce between the purely intellectual and the material so complete as in the system of Bacon. Practical utility, the apotheosis of human comfort, and physical well-being, the subjection of the agencies of nature to human control, such was the ideal to which his philosophy tended. He seems to have enjoyed a strange prevision of our modern civilization, and had he lived until the present epoch in modern history, when it is proposed to convert our colleges into polytechnic



or professional schools, and their curriculum is denounced by educational oracles in high places as mediæval, traditional, and antiquated, he would have beheld the goal of his philosophy, the climax of his hopes. To deny or to depreciate the wisdom of that philosophy, which proposes as one of its loftiest aims the amelioration of human suffering and the extension of human comfort, would be vain and futile. But the consistent application of the Baconian philosophy involves the subordinating of all pure and ennobling culture to the attainment of mere utility as its end and ideal. The perfect accord of all the phases of man's intellectual nature, the harmonious development of every faculty, finds no sympathy in a scheme of philosophy which seeks its ideal in the gratification of the sensuous, and in the exclusive culture of "the things that perish with the using." If, since the age of Elizabeth, the Anglo-Saxon mind has receded more and more from the mediæval dream of ideal perfection, if poetry has degenerated since the death of Milton, if metaphysical science has fallen into materialism, and by a natural transition into atheism, if formal logic has been banished from the schools until a recent period, then must the result be largely imputed to the influence of the Baconian philosophy.

THE END.











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